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A

KEY

TO THE

CLASSICAL PRONUNCIATION

OF

Greek and Latin Proper Names,

IN WHICH

The Words are accented and divided into Syllables exactly as they ought to be pronounced;

WITH

REFERENCES TO RULES,

WHICH SHOW THE ANALOGY OF PRONUNCIATION.

To which is added,

A COMPLETE VOCABULARY

OF

Scripture Proper Names,

Divided into Syllables, and accented according to Rules drawn from Analogy and the best Usage.

CONCLUDING WITH

OBSERVATIONS

ON THE

Greek and Latin Accent and Quantity

WITH

Some probable Conjectures on the Method of freeing them from the Obscurity and Confusion in which they are involved, both by the Ancients and Moderns.

" ——————Si quid novisti rectius istis
" Candidus imperti: si non his utere mecum." HOR.

By JOHN WALKER,
Author of the CRITICAL PRONOUNCING DICTIONARY, &c. &c.

LONDON:
Sold by ROBINSONS, Paternoster Row; and T. CADELL, Junior, and W. DAVIES, in the Strand.
1798.

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PREFACE.

THE Critical Pronouncing Dictionary of the English language naturally suggested an idea of the preſent work. Proper names from the Greek and Latin form ſo conſiderable a part of every cultivated living language, that a Dictionary ſeems to be imperfect without them. Polite ſcholars, indeed, are ſeldom at a loſs for the pronunciation of words they ſo frequently meet with in the learned languages: but there are great numbers of reſpectable Engliſh ſcholars, who, having only a tincture of claſſical learning, are much at a loſs for a knowledge of this part of it. It is not only the learned profeſſions that require this knowledge, but almoſt every one above the merely mechanical. The profeſſors of painting, ſtatuary, and muſic, and thoſe who admire their works; readers of hiſtory, politics, poetry; all who converſe on ſubjects ever ſo little above the vulgar have ſo frequent occaſion to pronounce theſe proper names, that whatever tends to render this pronunciation eaſy, muſt neceſſarily be acceptable to the public.

The proper names in Scripture have ſtill a higher claim to our attention. That every thing contained in that precious repoſitory of divine truth ſhould be rendered as eaſy as poſſible to the reader, cannot be doubted: and the very frequent occaſions of pronouncing Scripture proper names, in a country where reading the Scripture makes part of the reli-

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gious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, for the best we can get, to the labours of some necessitous individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful, as to induce some abler hand to undertake the subject, I shall think my labour amply rewarded. I shall still console myself with reflecting, that he, who has produced a prior work, however inferior to those that succeed it, is under a very different predicament from him, who produces an after-work, inferior to those that have gone before.

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INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced, according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it *. Till these points are settled, the

* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserted; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. Middleton de La. Liter. Pronun. Dissert.

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè quàm peccamus? Italorum enim plerique ut *Z* exprimunt, Galli & Belgiæ ut *J* Consonantem. Itaque illorum est *Lezere*, *Fuzere*:

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English may well be allowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation than either the Italian, French, or German *. For why the English should

Fuxere: nostrum, *Leiere, Fuiere (Lejere, Fujere).* Omnia imperitè, ineptè. Germanos saltem audite, quorum sonus hîc germanus, *Legere, Tegere;* ut in *Lego, Tego.* nec umquam variant. at nos ante *I. E. Æ. Y.* semper dicimusque *Jemmam, Jætulos, Jinjivam, Jyrum*; pro istis, *Gemmam, Gætulos, Gingivam, Gyrum.* Mutemus aut vapulemus. Lipsius. De Rect. Pron. Ling. Lat. pag. 71.

Hinc factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentiant. Quod quidem mirum non esset, si indocti tantùm à doctis in eo, ac non ipsi etiam alioqui eruditi inter se magna contentione dissiderent. Adolp. Meker. De Lin. Græ. vet. Pronun. cap. 2. pag. 15.

* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel η, tells us, it is a sound between the *e* and the *a*, and that Eustathius, who lived towards the close of the twelfth century, says, that βῆ, βῆ, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of an ancient writer called Cratinus:

Ὁ δ' ἠλίθιος ὥσπερ πρόβατον, βῆ, βῆ, λέγων βαδίζει.

Is fatuus perinde ac ovis, bê, bê, dicens incedit.

He, like a silly sheep, goes crying *baa.*

Caninius has remarked the same, Hellen. p. 26. *E* longum, cujus sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt. The sound of *e* long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499. v. of Iliad. I. that the word Βλόψ ἐστὶν ὁ τῆς κλεψύδρας ἦχος μιμητικῶς κατὰ τὸς παλαιὸς βῆ ἔχει μίμησιν προβάτων φωνῆσ. Κράτινος. Βλόψ. est Clepsydræ sonus, ex imitatione secundum veteres: et βῆ imitatur vocum ovium. *Blops*, according to the ancients, is a sound in imitation of the Clepsydra, as *Baa* is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the ἦτα; we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields it the preference to the Latin.

Aristophanes has handed down to us the pronunciation of the Greek diphthong αὖ αὖ, by making it expressive of the barking of a dog. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bow wow.* This is the sound of the same

pay a compliment to the learned languages, which is not done by any other nation in Europe, it is not easy to conceive; and as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance, it is not much to be regretted, that when they meet they are scarcely intelligible to each other *.

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages, more than any other nation in Europe. The author of the Essay upon the Harmony of Language gives us a detail of the particulars by which this ac-

same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeably to this rule, it is presumed, that we formerly pronounced the apostle *Paul*, nearer the original than at present. In Henry the Eighth's time it was written St. *Poules*, and sermons were preached at *Poules croſs*. The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say *as old as Poules*.

The sound of the letter *u* is no less sincerely preserved by Plautus, in Menæch, page 622, edit. Lambin, in making use of it to imitate the cry of an owl—

" 'MEN. Egon' dedi? PEN. Tu, Tu, istic, inquam. vin' afferri
" Noctuam,
" Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus."

It appears here, says Mr. Foster, in his defence of the Greek accents, page 129, " that an owl's cry was *tu*, *tu*, to a Roman ear, as " it is *too*, *too*, to an English." Lambin, who was a Frenchman, observes on the passage, " Alludit ad noctuæ vocem seu cantum, *tu*, *tu*, " seu *tou*, *tou*." He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin.

* Erasmus se adfuisse olim commemorat cum die quodam solenni complures principam legati ad Maximilianum Imperatorem salutandi causâ advenissent; Singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronunciâsse, ut Italis quibusdam, nihil nisi risum moverint, qui eos non Latinè sed suâ quemque linguâ, locutos jurâssent. Middleton, De Lat. Lit. Pronun.

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cusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher:

" The falsification of the harmony by English " scholars in their pronunciation of Latin, with " regard to essential points, arises from two causes " only: first, from a total inattention to the length " of vowel-sounds, making them long or short " merely as chance directs; and secondly, from " sounding doubled consonants as only one letter. " The remedy of this last fault is obvious. With " regard to the first, we have already observed, that " each of our vowels hath its general long sound, " and its general short sound totally different. " Thus the short sound of *e* lengthened is expressed " by the letter *a*, and the short sound of *i* length- " ened is expressed by the letter *e*: and with all " these anomalies usual in the application of vowel- " characters to the vowel-sounds of our own lan- " guage, we proceed to the application of vowel- " sounds to the vowel-characters of the Latin. " Thus in the first syllable of *sidus* and *nomen*, " which ought to be long; and of *miser* and *onus*, " which ought to be short; we equally use the com- " mon long sound of the vowels: but in the oblique " cases, *sideris*, *nominis*, *miseri*, *oneris*, &c. we use " quite another sound, and that a short one. These " strange anomalies are not in common to us with " our southern neighbours the French, Spaniards, " and Italians. They pronounce *sidus*, according " to our orthography, *seedus*, and in the oblique " cases preserve the same long sound of the *i*: *nomen* " they pronounce as we do, and preserve in the " oblique cases the same long sound of the *o*. The " Italians also, in their own language, pronounce " doubled consonants as distinctly as the two most " discordant mutes of their alphabet. Whatever, " therefore, they may want of expressing the true

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" harmony of the Latin language, they certainly " avoid the most glaring and absurd faults in our " manner of pronouncing it.

" It is a matter of curiosity to observe with what " regularity we use these solecisms in the pronun- " ciation of Latin. When the penultimate is ac- " cented, its vowel, if followed but by a single " consonant, is always long, as in Dr. Foster's ex- " amples. When the antepenultimate is accented, " its vowel is, without any regard to the requisite " quantity, pronounced short, as in *mirábile frí- " gidus*; except the vowel of the penultimate be " followed by a vowel, and then the vowel of the " antepenultimate is with as little regard to true " quantity pronounced long, as in *maneo, redeat,* " *odium, imperium.* Quantity is, however, vitiated " to make *i* short even in this case, as in *oblivio,* " *vinea, virium.* The only difference we make in " pronunciation between *vinea* and *venia,* is, that to " the vowel of the first syllable of the former, which " ought to be long, we give a short sound; to that " of the latter, which ought to be short, we give " the same sound, but lengthened. *U* accented " is always, before a single consonant, pronounced " long, as in *humerus, fugiens.* Before two con- " sonants no vowel sound is ever made long, ex- " cept that of the diphthong *au*; so that when- " ever a doubled consonant occurs, the preceding " syllable is short *. Unaccented vowels we treat " with no more ceremony in Latin than in our own " language." *Essay upon the Harmony of Language,* pag. 224. Robson. 1774.

This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not as this writer observes in the first part of

* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptam numerum intelligas, dum multæ breves producuntur, & contrà plurimæ longæ corripiuntur Beza de Germ. Pron. Græcæ Linguæ, p. 50.

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the quotation, merely as chance directs; but as he afterwards observes, regularly, and he might have added, according to the analogy of English pronunciation: which, it may be observed, has a genius of its own; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. "We have "reason to suppose," says he, "that our usual ac- "centuation of Latin, however it may want of "many elegancies in the pronunciation of the Au- "gustan age, is yet sufficiently just to give with "tolerable accuracy that part of the general har- "mony of the language of which accent is the ef- "ficient. We have also pretty full information from "the poets what syllables ought to have a long, and "what a short quantity. To preserve, then, in our "pronunciation, the true harmony of the language, "we have only to take care to give the vowels a long "sound, or a short sound as the quantity may re- "quire, and when doubled consonants occur, to "pronounce each distinctly." Ibid. pag. 228.

In answer to this plea for alteration, it may be observed; that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us: but I think I may appeal to the experience of every one who has had an opportunity of making the experiment; that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able "to make the worse appear "the better reason" on many occasions; but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we

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nave to our own pronunciation; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the efficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent; and as this depends so much on the quantity of the vowels, we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words; and it may be added of almost all Greek words likewise *. Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it: but in words of more syllables, if the penultimate be long, we place the accent on that, and if short, we accent the antepenultimate.

The Rules of the Latin accentuation are comprised in a clear and concise manner by Sanctius within four hexameters:

Accentum in se ipsâ monosyllabla dictio ponit.
Exacuit sedem dissyllabon omne priorem
Ex tribus, extollit primam penultima curta:
Extollit seipsam quando est penultima longa.

* That is, in the general pronunciation of Greek; for let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

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These rules I have endeavoured to express in English verse:

Each monosyllable has its ſtress of course;
Words of two syllables, the first enforce:
A syllable that's long, and last but one,
Must have the accent upon that or none:
But if this syllable be short, the stress
Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin languages is, that in the Latin *ti* and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio*, *nation*; *persuasio*, *persuasion*, &c.; and that in the Greek, the same letters retain their pure sound, as φιλαυτία, ἀγνωσία, προβάτιον κ. τ. λ. * This difference, however, with very few

* The Greek language, says a learned critic, was happy in not being understood by the Goths, who would as certainly have corrupted the *τ* in ἀιτία, ὠτιον, &c. into ἀισία, ὠσιον, &c. as they did the Latin *motio* and *doceo* into *moshio* and *dosheo*. This, however, may be questioned; for if in Latin words this impure sound of *t* takes place only in those words where the accent is on the preceding vowel, as in *natio*, *facio*, &c.; but not when the accent follows the *t*, and is on the following vowel, as in *Satietas*, *Societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *τ* or *σ* should go into the sound of *sh*: why, therefore, may we not suppoſe that the very frequent accentuation of the penultimate *ι* before a final vowel preſerved the preceding *τ* from going into the sound of *sh*, as it was owing to a difference of accentuation that occasioned this impure sound of *t* in the Latin language; for though *i* at the end of words, when followed by a long vowel, had always the accent on it in Greek; in Latin the accent was always on the preceding syllable in words of this termination: and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *τ*, when followed by *ι* and another vowel, had not assumed the sound of *σ*; for the sigma would not have failed to accuse him of an usurpation of her powers, as he had done of her character: and if we have preserved

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exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable was long, the accent could scarcely ever be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes*, and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin *.

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the antients indulged a variety, and the

served the τ pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented ι in so great a number of words, than any adherence to the ancient rules of pronunciation; which invariably affirm, that the consonants had but one sound; unless we except the γ before γ, κ, χ, ξ; as ἄγγελος, ἄγκυρα, ανχίσα, κ. τ. λ. where the γ is sounded like ν: but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the ν, and made a γ of it: for, says he, it is ridiculous to suppose that ν was changed into γ, and at the same time that γ should be pronounced like ν. On the contrary, Scaliger says, that where we find an ν before these letters, as ανκυρα, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter, which, as Vossius observes, should seem to demand something particular and uncommon.

* This, however, was not invariably the practice of the Romans; for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur*, (Latine versa) *Græcos accentus habebunt:* nam cum dicimus, *Thyas*, *Nais*, acutum habebit posterior accentum; & cum *Themistio*, *Calypso*, *Theano*, ultimam circumflecti videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro. "If Greek "nouns turned into Latin are pronounced with the same letters, they "have the Greek accent: for when we say *Thyas*, *Nais*, the latter "syllable has the acute accent; and when we pronounce *Themistio*, "*Calypso*, *Theano*, we see the last syllable is circumflexed; neither of "which is ever seen in Latin words, or very rarely."

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moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When Doctors disagree,
Disciples then are free.

This, however, has not been entirely neglected. Where there has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide, though, as Labbe says, Sed his de rebus, ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam.

But the most important object of the present work, is settling the *English quantity*, (see Rules 20, 21, 22,) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the author hopes he has given to the public a work not entirely unworthy of their acceptance.

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RULES

FOR THE PRONUNCIATION

OF

GREEK and LATIN

PROPER NAMES.

EVERY vowel with the accent on it at the end of a syllable is pronounced as in English with its first long open sound: thus *Ca'to**, *Philome'la*, *Ori'on*, *Plo'cion*, *Lu'cifer*, &c. have the accented vowels sounded exactly as in the English words *pa'per*, *me'tre*, *spi'der*, *no'ble*, *tu'tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in English: thus *Man'lius*, *Pe'ntheus*, *Pin'darus*, *Col'chis*, *Cur'tius*, &c. have the short sound of the accented vowels, as in *ma'nner*, *plen'ty*, *prin'ter*, *col'lar*, *cur'few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Magis'tri*, or the plural number, as in *Decii*, has the long open sound, as in *Vi'al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is always long; and consequently where the accented *i* is followed by *i* final, both are pronounced with the long diphthongal *i*, like the noun *eye*, as *Achivi*†.

* This pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.

† This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meager, squeezed sound of the French and Italian *i*, not only in almoſt every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrida*, *Edwina*, &c. turned into *Elfreeda*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

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4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i*, and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Har-py'e-e*.

5. The diphthongs *æ* and *œ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *OEta*, &c. as if written *Cee'sar*, *E'ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *OEdipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are always pronounced like long *e*.

6. *Y* is exactly under the same predicament, as *i*. It is long when ending an accented syllable, as *Cy'rus*; short when joined to a consonant in the same syllable, as *Lyc'idas*; and sometimes long and sometimes short, when ending an initial syllable not under the accent, as *Ly-cur'gus*, *Lys-im'achus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Dia'na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Evoe*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius*, altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine* from *Proserpina*, undergoes the same alteration. *Thebes* and *Athens*, derived from the Greek Θήβη and Ἀθῆναι, and the Latin *Thebæ* and *Athenæ* are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek Κρῆτε and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word ἑκάτη; in English is universally contracted into two, by sinking the final *e*. Shakespeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in Macbeth:

"Why how now, Hecat'; you look angerly." *Act IV.*

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Perhaps this was no more than a poetical licence in him; but the actors have adopted it in the songs in this tragedy:

" *Hecate, Hecate,* come away"———

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word: and the rest of the world have followed them.

The Roman magistrate, named an *Ædile*, is anglicised by pronouncing it in two syllables *Æ'dile*. The capital of Sicily, *Syracusæ*, of four syllables, is made three in the English *Syr'acuse*. The city of *Tyrus* and the island *Thule* of two syllables, are reduced to monosyllables in the English *Tyre* and *Thule*.

9. *C* and *G* are hard before *a*, *o*, and *u*, as *Cato*, *Comus*, *Cures*, *Galba*, *Gorgon*, &c. and soft before *e*, *i*, and *y*, as *Cebes*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophistæ*, &c.*

10. *T*, *S*, and *C*, before *ia*, *ie*, *ii*, *io*, and *iu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Statius*, *Moesia*, *Portius*, *Porcia*, *Socias*, *Accius*, *Helvetii*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 357, 450, 451, 459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c.

11. *T* and *S*, in proper names, ending in *tia*, *sia*, *cyon*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean*: *Artemisia* and *Aspasia* sound as if written *Artemizhea* and *Aspazhea*: *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Galashea*: *Arashea*, *Aloshea*, and *Bashea*: and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation; and to avoid, as much as possible, assimilating

* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c. it is not to be wondered at; but that men of real learning, who do not want to show themselves off to the vulgar by such insuendos of their erudition, should give into this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced as inconsistent with true taste, as it is with neatness and uniformity.

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with so vulgar an English termination: thus, though *Jasion*, *Dionysion*, change the *s* into z, as if written *Jazion*, *Dionizion*, the z does not become *zh*; but *Philistion*, *Gration*, *Eurytion*, *Dotion*, *Androtion*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stration*, *Sotion*, *Æantion*, *Ætion*, *Hippocration*, and *Amphyction*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude by rhyming with *question*: and *Tatian* and *Theodotion* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin proper names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Colchis*, &c.; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pronounced as if written *Skedius*, *Skeria*, &c.; and *c* before *n* in the Latin prænomen *Cneus* or *Cnæus* is mute; so in *Cnopus*, *Cnosus*, &c. and before *t* in *Cteatus*, and *g* before *n* in *Gnidus*.

13. Before Greek words we frequently find the uncombinable liquids *MN*, as *Mnemosyne*, *Mnesidamus*, *Mneus*, &c. These are to be pronounced with the *m* mute, as if written *Nemosyne*, *Nesidamus*, *Neus*, &c. in the same manner as we pronounce *Bdellium*, *Pneumatic*, *Gnomon*, and *Mnemonics*. Poets, indeed, have sometimes, to render the two initial consonants pronounceable, inserted an *e*, or an *i*, as *Menesteus*, *Timolus*, for *Mnesteus*, *Tmolus*; but this is taking a liberty with the words which scarcely poets ought to be allowed. To drop a letter that is either incommodious, or ill-sounding, is a frequent and allowable practice; but inserting one is highly improper, except it be to naturalize the word by altering the termination.

14. *Ph*, followed by a consonant, is mute, as *Phthia*, *Phthiotis*, pronounced *Thia*, *Thiotis*, in the same manner as the naturalized Greek word *Phthisick* is pronounced *Tisick*.

15 *Ps*, *p* is mute also in this combination, as in *Psyche*, *Psammetichus*, &c. pronounced *Syke*, *Sammeticus*, &c.

16. *Pt*, *p* is mute in words beginning with these letters when followed by a vowel, as *Ptolomy*, *Pterilas*, &c. pronounced *Tolomy*, *Terilas*, &c.; but when followed by *l*, the *t* is heard, as in *Tleptolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the z in *Zmilaces*.

17. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation,

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the accent always on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Ca-to*, *Pla-to*, *Co-mus*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 503; and the article *Drama*.

18. Polysyllables, adopted whole from the Greek or Latin into English, have the accent of the Latin; that is, if the penultimate syllable be long, the accent is on it, as *Seve'rus*, *Democe'des*; if short, the accent is on the antepenultimate, as *Dem'ades*, *Demos'thenes*, *Aristoph'anes*, *Pos'thumus*. See Introduction.

19. When the Greek or Latin proper names are anglicised, either by alteration of the letters, or cutting off the latter syllables; the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word; thus *Proserpina* has the accent on the second syllable; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c.

20. It must have frequently occurred to those who instruct youth, that though the accented syllable of long proper names has been easily conveyed, yet that the preceding unaccented syllables have occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only, is, in our pronunciation of Latin, as well as in English, short; thus *tabula*, *separo*, *diligo*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this *we* pronounce long, though short in Latin: but if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganeus*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate*, *menial*, *delirious*, *notorious*, *penurious*; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent; for as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio*: but if a semi-consonant diphthong succeed the secondary accent, as in *Ariovistus*, *Heli-*

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odorus, *Gabinianus*, *Herodianus*, and *Volusianus*, every vowel preceding the diphthong is long but *i*; just as we should pronounce these vowels in the English words *amiability*, *mediatorial*, *propitiation*, *excoriation*, *centuriator*, &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, page 54.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the primary accent but *u*, unless followed by a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus*, *Æschines*, &c.; and the antepenultimate *i*, even though it be followed by such a diphthong as *Eleusinia*, *Ocrisia*, &c. so we shorten the first syllable of *Æsculapius*, *Ænobarbus*, &c. because the first syllable of both these words has the secondary accent: but we pronounce the same vowels long in *Æthiopia*, *Ægialeus*, *Haliartus*, &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian*, *Adriatic*, &c. to be long like *ay*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *u* to be long in *stupidus*, and the *y* short in *clypea*, though both are short in the Latin; and the *o* in the first syllable of *Coriolanus*, which is short in Latin, to be long in English.

24. But notwithstanding the dead languages are not so uncertain in their pronunciation as the living ones, they are not so immutably fixed as to admit of no variety. The learned themselves are not agreed in the accentuation of many words, as may be seen at the end of Labbe's Catholici Indicis, &c. That judicious prosodist very frequently gives us a word in one class which seems to belong to another. *Cleopatra* he ranges with words having the accent on the antepenultimate syllable, as if to be pronounced *Cle-op'a-tra*; and this pronunciation, says his learned editor, is what analogy requires; but the vulgar accent the penultimate. And it may be added, that this vulgar pronunciation is now become so classical that the other pronunciation would render the word harsh, and even unintelligible.

25. Dryden, who was no stranger to Greek and Latin prosody, has taken a very unpardonable liberty with the word *Cleomenes* in his tragedy of that title, which he every where, contrary to analogy, accents on the penultimate syllable: and *Eumenes*, in the tragedy of *the Siege of Damascus*, is every where accented on the penultimate syllable, though prosody requires the accent on the antepenultimate.

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26. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, do all the learned can to hinder it: thus after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakespeare

" *Hype'rion*'s curls the front of Jove himself." *Hamlet.*
" ——— that was to this
" *Hype'rion* to a Satyr." *Ibid.*
" ——— next day after dawn,
" Doth rise and help *Hype'rion* to his horse." *Henry Vth.*

After this established pronunciation, I say, how hopeless as well as useless would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions; but in English, must be left to those who would rather appear learned than judicious. But *Arion*, *Amphion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Aerion*, *Ophion*, *Methion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably.

27. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words that does not seem to convey the actual pronunciation: thus the words *Sulpitius*, *Anicium*, *Artemisium*, &c. being divided into *Sul-pit'i-us*, *A-nic'i-um*, *Ar-te-mis'i-um*, &c. we fancy the latter syllables deprived of a consonant closely united with them in sound, and which, from such a union, derives an aspirated sound equivalent to *sh*. But as the sound of *t*, *c*, and *s*, in this situation, is so generally understood, it was thought more eligible to divide the words in this manner than into *Sul-pi-ti-us*, *Ci-li-ci-a*, *A-ni-ci-um*, *Ar-te-mi-si-um*, &c. as in the latter mod. the vowel *i* wants its shortening consonant, and might by some speakers be pronounced as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-e-ra-tus*, *Ac-i-da-li-a*, *Tig-el-li-nus*, *Teg-y-ra*, &c. where the *c* and *g* ending a syllable seem at first sight to be hard; but by observing the succeeding vowel, are soon perceived to be soft, and only made to end the syllable in order to determine the shortness of the vowel which precedes.

28. The general rule, therefore, of quantity, indicated by the syllabication here adopted, is, that when a consonant ends a syllable, the vowel is always short, whether the accent be on it or not: and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable, is long, whether the accent be on it or not; and that the vowel *i* (3) (4), when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long sound, as if the accent were on it; and the same may be said of *y*.

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29. For words marked with this number, see Appendix, page 79. They are of dubious accentuation: and the authorities which are produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some, which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore, of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no nation on earth is so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned according to the country we are in. So we pronounce, says the grammarian, *Aristo'bulus*; *Basi'lius*, *Ido'lium*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom: and, on the contrary, we pronounce *Andre'as*, *ide'a*, *Mari'a*, &c. with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians, continues he, place the accent on the penultimate of *Antonomasi'a*, *harmoni'a*, *philosophi'a*, *theologi'a*, and similar words, according to the Greek accent, because, as Ricciolius observes, it is the custom of their country. Alvarez and Gretser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it: but that Nebrissensis authorises this last pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable; which shows, concludes the grammarian, that when we once depart from the ancient rules, we have but little certainty in practice, which is so different in different counties.

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. If a scholar gives into the vulgar pronunciation of these words, he can always pronounce with security: he can take a thousand opportunities of showing that he knows better, and only complies with the general ear to avoid the appearance of pedantry; but one who is unacquainted with the state of the accent, is not sure he is right when he really is so, and always pronounces at his peril.

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PRONUNCIATION

OF

GREEK AND LATIN

PROPER NAMES.

☞ When a word is ſucceeded by a word printed in Italics, this latter word is merely to ſpell the former as it ought to be pronounced. Thus *Abanſheas* is the true pronunciation of the preceding word Abantias: and ſo of the reſt.

☞ The figures annexed to the words refer to the rules prefixed to the work. Thus the figure (3) after *Achæi* refers to Rule the 3rd, for the pronunciation of the final *i*: and the figure (4) after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final: and ſo of the reſt.

☞ When the letters *Eng.* are put after a word, it is to ſhow that this word is the preceding word Anglicized. Thus *Lu'can*, Eng. is the Latin word *Lucanus*, changed into the Engliſh *Lucan*.

A'ba and A'bæ
Ab-a-ce'ne
Ab'a-lus
A-ba'na
A-ban'tes
A-ban'ti-as
A-ban'she-as
Ab-an-ti'a-des
A-ban'ti-das
A-ban'tis
Ab-ar-ba're-a
A-bar'i-mon
Ab'a-ris
A-ba'rus

A'bas
A-ba'sa
Ab-a-si'tis
Ab-as-se'na
A-bas'sus
Ab'a-tos
Ab-da-lon'i-mus
Ab-de'ra
Ab-de'ri-a
Ab-de-ri'tes
Ab-de'rus
A-be'a-tæ
A-bel'la
A'bi-a

A-ben'da
A'bi-i (4)
Ab'i-la
A-bis'a-res
A-bis'a-ris
Ab-i-son'tes
Ab-le'tes
A-bob'ri-ca
A-boec'ri-tus (5)
Ab-o-la'ni
A-bo'lus
Ab-on-i-tei'chos (5)
Ab-o-ra'ca
Ab-o-rig'i-nes

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A-bor'ras
Ab-ra-da'tes
Ab-ren'tius
A-broc'o-mas
Ab-rod-i-æ'tus
A-bron'y-cus
A-bro'ni-us
Ab'ro-ta
A-brot'o-num
A-bryp'o-lis
Ab-se'us
Ab-sin'thi-i (4)
Ab'so-rus
Ab-syr'tos
Ab-syr'tus
Ab-u-li'tes
Ab-y-de'nus
A-by'dos
Ab'y-la
Ab'y-lon
Ab-ys-sin'i-a
Ac-a-cal'lis
Ac-a-ce'si-um (10)
Ak-a-se'zhe-um
A-ca'ci-us (10)
A-ka'she-us
Ac-a-de'mi-a
Ac-a-de'mus
Ac-a-lan'drus
A-cal'le
Ac-a-mar'chis
A'ca-mas
A-camp'sis
A-can'tha
A-can'thus
Ac'a-ra
A-ca'ri-a
Ac-ar-na'ni-a
A-car'nas
A-cas'ta
A-cas'tus
Ac-a-than'tus
Ac'ci-a (10)
Ak'she-a
Ac'ci-la
Ac'ci-us (10)
Ak'she-us

Ac'cu-a
A'ce
Ac-e-ra'tus (27)
A-cer'bas
Ac-e-ri'na
A-cer'ræ
Ac-er-sæ'o-mes
A'ces
A-ce'si-a (10)
Ac-e-si'nes
Ac-e-si'nus
A-ce'si-us (10)
A-ces'ta
A-ces'tes
A-ces'ti-um
A-ces-to-do'rus
A-ces-to-ri'des
A-ce'tes
Ach-a-by'tos (12)
A-chæ'a
A-chæ'i (3)
A-chæ'i-um
A-chæm'e-nes
Ach-æ-me'ni-a
Ach-æ-men'i-des
A-chæ'us
A-cha'i-a
Ach'a-ra
Ach-a-ren'ses
A-char'næ
A-cha'tes
Ach-e-lo'i-des
Ach-e-lo'ri-um
Ach-e-lo'us
A-cher'dus
A-cher'i-mi (3) (4)
Ach'e-ron
Ach-e-ron'ti-a (10)
Ach-e-ru'si-a
Ach-e-ru'si-as
A-che'tus
A-chil'las
A-chil'le-us
Ach-il-le'a
Ach-il-lei-en'ses
Ach-il-le'is
A-chil'les

Ach-il-le'um
A-chi'vi (4)
Ach-la-dæ'us
Ach-o-lo'e
Ac-i-cho'ri-us
Ac-i-da'li-a (8)
Ac-i-da'sa
A-cil'i-a
A-cil'i-us
A-cil'la
A'cis
Ac'mon
Ac-mon'i-des
A-cœ'tes
A-con'tes
A-con'te-us
A-con'ti-us (10)
A-con-to-bu'lus
A-co'ris
A'cra
Ac-ra-di'na
A'cræ
A-cræ'a
A-cræph'ni-a
Ac-ra-gal-li'dæ
Ac'ra-gas
A-cra'tus
A'cri-as
Ac-ri-doph'a-gi (5)
A-cri'on (26)
Ac-ris-i-o'ne-us
Ac-ris-i-o-ni'a-des
A-cris'e-us
A-cri'tas
Ac-ro-a'thon, or
Ac-ro'tho-os
Ac-ro-ce-rau'ni-um
Ac-ro-co-rin'thus
A'cron
Ac-ro-pa'tos
A-crop'o-lis
A-crot'a-tus
Ac'ta
Ac-tæ'a
Ac-tæ'on
Ac-tæ'us
Ac'te

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Ac'ti-a (10)
Ac'tis
Ac-tis'anes
Ac'ti-um (10)
Ac'ti-us (10)
Ac'tor
Ac-tor'i-des
Ac-to'ris
A-cu'phis
A-cu-si-la'us
A-cu'ti-cus, M.
A'da
A-dæ'us
Ad-a-man-tæ'a
Ad'a-mas
Ad-a-mas'tus
A-das'pi-i
Ad-de-pha'gi-a
Ad'du-a
A-del'phi-us
A-de'mon
A'des, or Ha'des
Ad-gan-des'tri-us
Ad-her'bal
Ad-her'bas
Ad-i-an'te
A-di-at'o-rix
Ad-i-man'tus
Ad-me'ta
Ad-me'tus
A-do'ni-a
A-do'nis
Ad-ra-myt'ti-um
A-dra'na
A-dra'num
A-dras'ta
A-dras'ti-a
A-dras'tus
A'dri-a
A-dri-a'num
A-dri-at'i-cum
A-dri-an-op'o-lis
A-dri-a'nus
Ad-ri-me'tum
A-dyr-ma-chi'dæ
Æ'a
Æ-a-ce'a

Æ-ac'i-das
Æ-ac'i-des
Æ'a-cus
Æ'æ
Æ-æ'a
Æ-an-te'um
Æ-an'ti-des
Æ-an'tis
Æ'as
Æ'a-tus
Æch-mac'o-ras
Æch'mis
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A'pri-us
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Ap'si-nus
Ap'te-ra
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Ap-u-le'i-us
A-pu'li-a
A-pu-sci-da'mus
A-qua'ri-us
Aq-ui-la'ri-a
Aq-ui-le'i-a
A-quil'i-us
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Ar-is-to-la'us
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Ar-ta-bri'tæ
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Ar-to'na
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As-i-na'ri-us
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As-ter'o-pe, and
As-te-ro'pe-a
As-ter-o-pæ'us
As-ter-u'si-us
As-tin'o-me
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As-træ'a
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As-ty'a-lus
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A-tar'ga-tis
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Bi'frons
Bil'bi-lis
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Bi-sal'tis
Bi-san'the
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Bo-du'ni
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Bœ-be'is
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Bo'gus

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Bri-tan'ni-cus
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Bri'zo
Broc-u-be'lus
Bro'mi-us
Bro'mus
Bron'gus
Bron'tes
Bron-ti'nus
Bro'te-as
Bro'the-us
Bruc'te-ri
Bru-ma'li-a
Brun-du'si-um
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Bu'bon
Bu-ceph'a-la
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Bu-col'i-ca
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Bu-pho'ni-a
Bu-pra'si-um
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Bur'sa
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Bu'ta
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Bu'to-a
Bu'tos
Bu-tor'i-des
Bu-tun'tum
Bu'tus
Bu-zy'ges
Byb-le'si-a, and
By-bas'si-a
Byb'li-a
Byb'li-i (4)
Byb'lis

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Byl-li'o-nes
Byr'rhus
Byr'sa

By-za'ci-um
By-zan'ti-um
By'zas

Byz'e-res
By'zas
Byz'i-a

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Cæ-sen'ni-us
Cæ-ce'ti-us
Cæ'si-a
Cæ'si-us
Cæ'so
Cæ-so'ni-a
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Cal'a-mos
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Cal'a-on
Cal'a-ris
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Ca'les
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Cal-li-ce'rus
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Cal'li-cles
Cal-li-co-lo'na
Cal-lic'ra-tes
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Cal-lim'a-chus
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Cal-li'nus
Cal-li'o-pe
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Cal'li-phon
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Cal'li-pus
Cal-lip'y-ges
Cal-lir'ho-e
Cal-lis'te
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Cal-lis'to
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Cal-phur'ni-a
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Cal-pur'ni-a
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Cal-vi'na
Cal-vis'i-us
Cal-u-sid'i-us
Cal-u'si-um
Cal'y-be
Cal-y-cad'nus
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Ca-lyd'i-um
Ca-lyd'na
Cal'y-don
Cal-y-do'nis
Cal-y-do'ni-us
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Ca-nid'i-a
Ca-nid'i-us
Ca-nin-e-fa'tes
Ca-nin'i-us
Ca-nis'ti-us
Ca'ni-us
Can'næ
Ca-nop'i-cum
Ca-no'pus
Can'ta-bra
Can'ta-bri
Can-ta'bri-æ
Can'tha-rus
Can'thus
Can'ti-um
Can-u-le'i-a
Can-u-le'i-us
Ca-nu'li-a
Ca-nu'si-um
Ca-nu'si-us
Ca-nu'ti-us
Cap'a-neus
Ca-pel'la
Ca-pe'na
Ca-pe'nas
Ca-pe'ni
Ca'per
Ca-pe'tus

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Ca-pha're-us
Caph'y-æ
Ca'pi-o
Cap'i-to
Ca-pit-o-li'nus
Cap-i-to'li-um
Cap-pa-do'ci-a
Cap'pa-dox
Ca-pra'ri-a
Ca'pre-æ
Cap-ri-cor'nus
Cap-ri-fic-i-a'lis
Ca-pri'ma
Ca-prip'e-des
Ca'pri-us
Cap-ro-ti'na
Ca'prus
Cap'sa
Cap'sa-ge
Cap'u-a
Ca'pys
Ca'pys Syl'vi-us
Car-a-bac'tra
Car'a-bis
Car-a-cal'la
Ca-rac'a-tes
Ca-rac'ta-cus
Ca'ræ
Ca-ræ'us
Car'a-lis
Car'a-nus
Ca-rau'si-us
Car'bo
Car-che'don
Car-ci'nus
Car-da'ces
Car-dam'y-le
Car'di-a
Car-du'chi
Ca'res
Car'e-sa
Ca-res'sus
Car-fin'i-a
Ca'ri-a
Ca'ri-as
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Ca-ri'na
Ca-ri'næ
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Car-ma'ni-a
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Car'me
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Car-men'ta and Car-men'tis
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Car-men-ta'lis
Car'mi-des
Car'na Car-din'e-a
Car-na'si-us
Car-ne'a-des
Car-ne'i-a
Car'ni-on
Car'nus
Car-nu'tes
Car-pa'si-a
Car-pa'si-um
Car'pa-thus
Car'pi-a
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Car'po
Ca-roph'o-ra
Car-poph'o-rus
Car'ræ and Car'rhæ
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Car-se'o-li
Car-ta'li-as
Car-te'i-a
Car-thæ'a
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Car'tha-sis
Car-tei'a
Car-vil'i-us
Ca'rus
Ca'ry-a
Car-y-a'tæ
Ca-rys'ti-us
Ca-rys'tus
Ca'ry-um
Cas'ca
Cas-cel'li-us
Cas-i-li'num
Ca-si'na Ca-si'num
Ca'si-us
Cas'me-næ
Cas-mil'la
Cas-pe'ri-a
Cas-per'u-la
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Cas-san'der
Cas-san'dra
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Cas-si-ve-lau'nus
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Cas-tab'a-la
Cas'ta-bus
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Cat-i-e'na
Cat-i-e'nus
Cat-i-li'na
Cat'i-line, Eng.

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Ca-til'li (3)
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Ca-ti'na
Ca'ti-us
Cat'i-zi
Ca'to
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Cat'ta
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Ca-tul'lus
Cat'u-lus
Cav-a-ril'lus
Cav-a-ri'nus
Cau'ca-sus
Cau'con
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Cau'di and Cau'di-um
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Cau'ni-us
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Ca'us
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Ce'a-des
Ceb-al-li'nus
Ceb-a-ren'ses
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Ce-bri'o-nes
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Ce-cro'pi-a
Ce-crop'i-dæ
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Ce-læ'næ
Ce-læ'no
Cel'e-æ
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Cel-e-la'tes
Ce-len'dræ
Ce-len'dris
Ce-len'de-ris
Ce-le'ne-us
Ce-len'na Ce-læ'na
Ce'ler
Cel'e-res
Cel'e-trum
Ce'le-us
Cel'mus
Cel'o-næ
Cel'sus
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Cel-til'lus
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Cen'chre-is
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Ceph-a-le'di-on
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Ceph-a-le'na
Ceph-al-le'ni-a
Ceph'a-lo
Ceph-a-loe'dis
Ceph-a-lu'di-um
Ceph'a-lon
Ceph'a-lus
Ce'phe-us
Ce-phe'nes
Ce-phis'i-a
Ceph-i-si'a-des
Ce-phis-i-do'rus
Ce-phis'i-on
Ce-phis-od'o-tus
Ce-phi'sus
Ce-phis'sus
Ce'phren
Ce'pi-o
Ce'pi-on
Cer'a-ca
Ce-rac'a-tes
Ce-ram'bus
Cer-a-mi'cus
Ce-ra'mi-um
Cer'a-mus
Ce'ras
Cer'a-sus
Cer'a-ta
Ce-ra'tus
Ce-rau'ni-a
Ce-rau'ni-a
Ce-rau'ni-i

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Ce-rau'nus
Ce-rau'si-us
Cer-be'ri-on
Cer'be-rus
Cer'ca-phus
Cer-ca-so'rum
Cer-ce'is
Cer-ce'ne
Cer-ces'tes
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Cer-cy'o-nes
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Cer-e-a'li-a
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Cer'e-tæ
Ce-ri-a'lis
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Cer-ma'nus
Cer'nes
Ce'ron
Cer-o-pas'a-des
Ce-ros'sus
Cer'phe-res
Cer-rhæ'i
Cer-sob-lep'tes
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Cer-va'ri-us
Cer'y-ces
Ce-ryc'i-us
Cer-y-ni'ca
Cer-ne'a
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Chæ-re'mon
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Chal-cid'e-us
Chal-cid'i-ca
Chal-cid'i-cus
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Chal-ci'o-pe
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Char'a-drus
Char-æ'a-das
Char-an-dæ'i
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Cha-rax'es and Cha-rax'us
Cha'res
Char'i-cles
Char'i-clo
Char-i-cli'des
Char-i-de'mus
Char'i-la
Char-i-la'us and Cha-ril'lus
Cha-ri'ni and Ca-ri'ni
Cha'ris
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Cha'rops and Char'o-pes
Cha-ryb'dis
Chau'bi and Chau'ci
Chau'la
Chau'rus
Che'læ
Che'les
Chel-i-do'ni-a
Chel-i-do'ni-æ
Che-lid'o-nis
Chel'o-ne
Chel'o-nis
Chel-o-noph'a-gi
Chel-y-do're-a
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Che'ni-on
Che'ni-us
Che'ops and Che-os'pes
Cheph'ren
Cher-e-moc'ra-tes
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Chim'a-rus
Chi-me'ri-um
Chi-om'a-ra
Chi'on
Chi'o-ne
Chi-on'i-des
Chi'o-nis
Chi'os
Chi'ron
Chit'o-ne
Chlo'e
Chlo're-us
Chlo'ris
Chlo'rus
Cho-a-ri'na
Cho-as'pes
Cho'bus
Chœr'a-des
Chœr'i-lus
Chœr'e-æ
Chon'ni-das
Chon'u-phis
Cho-ras'mi
Cho-rin'e-us
Cho-rœ'bus
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Chos'ro-es
Chre'mes
Chrem'e-tes
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Chres-phon'tes
Chres'tus
Chro'mi-a
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Chrys'a-me
Chry-san'tas
Chry-san'thi-us
Chry-san'tis
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Chrys-a-o're-us
Chry-sa'o-ris
Chry'sas
Chry-se'is
Chry-ser'mus
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Chry-sip'pus
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Chry-sog'o-nus
Chrys-o-la'us
Chry-so'di-um
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Cic'o-nes
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Ci-li'ci-a
Ci-lis'sa
Ci'lix
Cil'la
Cil'les
Cil'lus
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Cim-me'ri-i (4)
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Ci-mo'lus
Ci'mon
Ci-næ'thon
Ci-nar'a-das
Cin'ci-a
Cin-cin-na'tus, L. Q

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Cin'ci-us
Cin'e-as
Ci-ne'si-as
Cin'e-thon
Cin'ga
Cin-get'o-rix
Sin-jet'o-rix
Cin'gu-lum
Cin-i-a'ta
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Cin'na
Cin'na-don
Cin'na-mus
Cin-ni'a-na
Cinx'i-a
Ci'nyps, and
Cin'y-phus
Cin'y-ras
Ci'os
Cip'pus
Cir'ce
Cir-cen'ses lu'di
Cir'ci-us
Cir'cus
Ci'ris
Cir-ræ'a-tum
Cir'rha, and
Cyr'rha
Cir'tha, and Cir'ta
Cis-al-pi'na Gal'li-a
Cis'sa
Cis'se-is
Cis-se'us
Cis'si-a
Cis'si-æ
Cis'si-des
Cis-scæs'sa (5)
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Cis-su'sa
Cis-te'næ
Ci-thæ'ron
Cith-a-ris'ta
Cit'i-um
Ci'us
Ci-vi'lis
Ciz'y-cum
Cla'de-us

Cla'nes
Cla'nis
Cla'ni-us, or Cla'nis
Cla'rus
Clas-tid'i-um
Clau'di-a
Clau'di-æ
Clau-di-a'nus
Clau'di-op'o-lis
Clau'di-us
Clav-i-e'nus
Clav'i-ger
Clau'sus
Cla-zom'e-næ, and
Cla-zom'e-na
Cle'a-das
Cle-an'der
Cle-an'dri-das
Cle-an'thes
Cle-ar'chus
Cle-ar'i-des
Cle'mens
Ro-ma'nus
Cle'o
Cle'o-bis
Cle-o-bu'la
Cle-ob-u-li'na
Cle-o-bu'lus
Cle-o-cha'res
Cle-o-cha'ri-a
Cle-o-dæ'us
Cle-o-da'mus
Cle-o-de'mus
Cle-o-do'ra
Cle-o-dox'a
Cle-og'e-nes
Cle-o-la'us
Cle-om'a-chus
Cle-o-man'tes
Cle-om'bro-tus
Cle-o-me'des
Cle-om'e-nes (25)
Cle'on
Cle-o'næ, and
Cle'o-na
Cle-o'ne
Cle-o-ni'ca

Cle-o-ni'cus
Cle-on'nis
Cle-on'y-mus
Cle-o-pa'ter
Cle-o-pa'tra (24)
Cle-op'a-tris
Cle-oph'a-nes
Cle-o-phan'thus
Cle'o-phes
Cle-oph'o-lus
Cle'o-phon
Cle-o-phy'lus
Cle-o-pom'pus
Cle-op-tol'e-mus
Cle'o-pus
Cle-o'ra
Cle-os'tra-tus
Cle-ox'e-nus
Clep'sy-dra
Cle'ri (3)
Cles'i-des
Cle'ta
Clib'a-nus
Cli-de'mus
Clim'e-nus
Cli'nas
Clin'i-as
Cli-nip'pi-des
Cli'nus
Cli'o
Cli-sith'e-ra
Clis'the-nes
Cli'tæ
Cli-tar'chus
Cli'te
Cli-ter'ni-a
Cli-tod'e-mus
Cli-tom'a-chus
Cli-ton'y-mus
Clit'ō-phon
Cli'tor
Cli-to'ri-a
Cli-tum'nus
Cli'tus
Clo-a-ci'na
Clo-an'thus
Clo'di-a

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Clo'di-us
Cloe'li-a
Cloe'li-æ
Cloe'li-us
Clon'di-cus
Clo'nas
Clo'ni-a
Clo'ni-us
Clo'tho
Clu-a-ci'na
Clu-en'ti-us
Clu'pe-a, and Clyp'e-a (23)
Clu'si-a
Clu-si'ni fon'tes
Clu-si'o-lum
Clu'si-um
Clu'si-us
Clu'vi-a
Clu'vi-us Ru'fus
Clym'e-ne
Clym-en-e'i-des
Clym'e-nus
Cly-son-y-mu'sa
Clyt-em-nes'tra
Clyt'i-a, or Clyt'i-e
Clyt'i-us
Cly'tus
Cna-ca'dium (13)
Cnac'a-lis
Cna'gi-a
Cne'mus
Cne'us, or Cnæ'us
Cni-din'i-um
Cni'dus, and Gni'dus
Cno'pus (13)
Cnos'si-a
Cno'sus
Co'os, and Cos
Co-a-ma'ni
Co-as'træ, and Co-ac'træ
Cob'a-res
Coc'a-lus
Coc-ce'i-us
Coc-cyg'i-us
Co'cles, Pub. Horat.
Coc'ti-æ, and Cot'ti-æ
Co-cy'tus
Co-dom'a-nus
Cod'ri-dæ
Co-drop'o-lis
Co'drus
Cœ-cil'i-us
Cœ'la
Cœ-lal'e-tæ
Cœl-e-syr'i-a, and Cœl-o-syr'i-a
Cœ'li-a
Cœ'li-us
Cœ'lus
Cœ'nus
Cœr'a-nus
Co'es
Cœ'us
Cog'a-mus
Cog-i-du'nus
Co'hi-bus
Co'hors
Co-læ'nus
Co-lax'es
Co-lax'a-is
Col'chi (12) (3)
Col'chis, and Col'chos
Co-len'da
Co'li-as
Col-la'ti-a
Col-la-ti'nus
Col-li'na
Col-lu'ci-a
Co'lo
Co-lo'næ
Co-lo'ne
Co-lo'nos
Col'o-phon
Co-los'se, and Co-los'sis
Co-los'sus
Col'o-tes (29)
Col'pe
Co-lum'ba
Col-u-mel'la
Co-lum'næ Her'cu-lis
Co-lu'thus
Co-lyt'tus
Com-a-ge'na
Co-ma'na
Co-ma'ni-a
Com'a-ri (3)
Com'a-rus
Co-mas'tus
Com-ba'bus
Com'be
Com'bi (3)
Com-bre'a
Com'bu-tis
Co-me'tes
Com'e-tho
Co-min'i-us
Co-mit'i-a
Co'mi-us
Com'mo-dus
Co'mon
Com-pi-ta'li-a
Comp'sa-tus
Com-pu'sa
Co'mus
Con'ca-ni
Con-cor'di-a
Con'da-lus
Con-do-cha'tes
Con-dru'si
Con-dyl'i-a
Co'ne
Con-e-to-du'nus
Con-fu'ci-us
Con-ge'dus
Co'ni-i (3)
Con-i-sal'tus
Co-nis'ci (3)
Con-ni'das
Co'non
Con-sen'tes
Con-sen'ti-a
Con-sid'i-us Æq'u-us
Con-si-li'num

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Con'stans
Con-stan'ti-a
Con-stan-ti'na
Con-stan-ti-nop'o-lis
Con-stan-ti'nus
Con-stan'ti-us
Con'sus
Con-syg'na
Con-ta-des'dus
Con-tu'bi-a
Co'on
Co'os, Cos, Cea, and Co
Co'pæ
Co'pi-as la'cus
Co-phon'tis
Co'phas
Co'pi-a
Co-pil'lus
Co-po'ni-us
Cop'ra-tes
Co'pre-us
Cop'tus, and Cop'tos
Co'ra
Cor-a-ce'si-um, and Cor-a-cen'si-um
Cor-a-co-na'sus
Co-ral'e-tæ
Co-ral'li
Co-ra'nus
Co'ras
Co'rax
Co-rax'i (3)
Cor'be-us
Cor'bis
Cor'bu-lo
Cor-cy'ra
Cor'du-ba
Co're
Co-res'sus
Cor'e-sus
Cor'e-tas
Cor-fin'i-um
Co'ri-a
Co-rin'na
Co-rin'nus
Co-rin'thus
Co-ri-o-la'nus (23)
Co-ri'o-li, and Co-ri-ol'la
Co-ris'sus
Cor'i-tus
Cor'mus
Cor'ma-sa
Cor-ne'li-a
Cor-ne'li-i (4)
Cor-nic'u-lum
Cor-ni-fic'i-us
Cor'ni-ger
Cor-nu'tus
Co-rœ'bus
Co-ro'na
Cor-o-ne'a
Co-ro'nis
Co-ron'ta
Co-ro'nus
Cor-rha'gi-um
Cor'si
Cor'se-æ
Cor'si-ca
Cor'so-te
Cor'su-ra
Cor-to'næ
Cor-vi'nus
Cor-un-ca'nus
Co'rus
Cor-y-ban'tes
Cor'y-bas
Cor-y-bas'sa
Cor'y-bus
Co-ryc'i-a (27)
Co-ryc'i-des
Co-ryc'i-us
Cor'y-cus
Cor'y-don
Cor'y-la, and Co-ryl-e'um
Cor'y-na
Co-rym'bi-fer
Cor-y-ne'ta, and Cor-y-ne'tes
Cor-y-pha'si-um
Cor-y-then'ses
Cor'y-hus
Cor-y'tus
Cos
Co'sa, and Cos'sa, or Co'sæ
Cos-co'ni-us
Co-sin'gas
Co'sis
Cos'mus
Cos'se-a
Cos'sus
Cos-su'ti-i (4)
Cos-to-bœ'i (3)
Co-sy'ra
Co'tes, and Cot'tes
Co'thon
Co-tho'ne-a
Cot'i-so
Co-to'nis
Cot'ta
Cot'ti-æ Al'pes
Cot'tus
Cot-y-æ'um
Co-ty'o-ra
Cot-y-læ'us
Co-tyl'i-us
Co'tys
Co-tyt'to
Cra'gus
Cram-bu'sa
Cran'a-i (3)
Cran'a-pes
Cran'a-us
Cra'ne
Cra-ne'um
Cra'ni-i (4)
Cra'non, and Cran'non
Cran'tor
Car-as-sit'i-us
Cras'sus
Cras-ti'nus
Crat'a-is
Cra-tæ'us
Cra'ter
Crat'e-rus

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Cra'tes
Crat-es-i-cle'a
Crat-e-sip'o-lis
Cra-te-sip'pi-das
Cra-te'vas
Cra'te-us
Cra'this
Cra-ti'nus
Cra-tip'pus
Crat'y-lus
Crau'si-æ
Crau'sis
Cra-ux'i-das
Crem'e-ra
Crem'ma
Crem'my-on, and
Crom'my-on
Crem'ni, and
Crem'nos
Cre-mo'na
Crem'i-des
Cre-mu'ti-us
Cre'on
Cre-on-ti'a-des
Cre-oph'i-lus
Cre-pe'ri-us Pol'
li-o
Cres
Cre'sa, and Cres'sa
Cre'si-us
Cres-phon'tes
Cres'si-us
Cres'ton
Cre'sus
Cre'ta
Crete, Eng. (8)
Cre-tæ'us
Cre'te
Cre'te-a
Cre'tes
Cret'e-us
Creth'e-is
Creth'e-us
Creth'o-na
Cret'i-cus
Cres'sas
Cre-u'sa
Cre-u'sis
Cri'a-sus
Cri-nip'pus
Cri'nis
Cri-ni'sus, and
Cri-mi'sus
Cri'no
Cris-sæ'us Si'nus
Cri'son
Cris-pi'na
Cris-pi'nus
Crit'a-la
Crith'e-is
Cri-tho'te
Crit'i-as
Cri'to
Crit-o-bu'lus
Crit-og-na'tus
Crit-o-la'us
Cri'us
Cro-bi'a-lus
Crob'y-zi (3)
Croc'a-le
Cro'ce-æ
Croc-o-di-lop'o-lis
Cro'cus
Crœ'sus
Cro'mi (3)
Cro-mi'tis
Crom'my-on
Crom'na
Cro'mus
Cro'ni-a
Cro'ni-um
Cro'phi
Cros-sæ'a
Crot'a-lus
Cro'ton
Cro-to'na
Crot-o-ni'a-tis
Cro-to'pi-as
Crot'o-pus
Cru'nos
Cru'sis
Crus-tu-me'ri-um
Crus-tu-me'ri-a
Crus-tu'me-ri
Crus-tu-mi'num
Crus-tu'mi-um,
Crus-tu'nus, and
Crus-tur-ne'ni-us
Cry'nis
Cte'a-tus (13)
Ctem'e-ne
Cte'nos
Cte'si-as
Cte-sib'i-us
Ctes'i-cles
Cte-sil'o-chus
Ctes'i-phon (13)
Cte-sip'pus
Ctim'e-ne
Cu'la-ro
Cu'ma, and Cu'mæ
Cu-nax'a
Cup-a'vo
Cu-pen'tus
Cu-pi'do
Cu-pi-en'ni-us
Cu'res
Cu-re'tes
Cu-re'tis
Cu'ri-a
Cu-ri-a'ti-i (4)
Cu'ri-o
Cu-ri-o-sol'i-tæ
Cu'ri-um
Cu'ri-us Den-ta'tus
Cur'ti-a
Cur-til'lus
Cur'ti-us, M.
Cu-ru'lis
Cus-sæ'i (3)
Cu-til'i-um
Cy-am-o-so'rus
Cy'a-ne
Cy-a'ne-æ
Cy-an'e-e, and
Cy-a'ne-a
Cy-a'ne-us
Cy-a-nip'pe
Cy-a-nip'pus
Cy-a-rax'es, or
Cy-ax'a-res

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Cy-be'be
Cyb'e-le
Cyb'e-la, and Cyb-e'la
Cyb'e-lus
Cyb'i-ra
Cy-ce'si-um
Cych're-us
Cyc'la-des
Cy-clo'pes
Cy'clops, Eng.
Cyc'nus
Cy'da
Cyd'i-as
Cy-dip'pe
Cyd'nus
Cy'don
Cy-do'ni-a
Cyd'ra-ra
Cyd-ro-la'us
Cyg'nus
Cyl'a-bus
Cyl'i-ces
Cy-lin'dus
Cyl-lab'a-rus
Cyl'la-rus
Cyl'len
Cyl-le'ne
Cyl-le-ne'i-us
Cyl-lyr'i-i (3)
Cy'lon
Cy'ma, or Cy'mæ
Cym-o-do-ce'as,
Cy'me, and Cy'mo
Cym'o-lus, and Ci-mo'lus
Cy-moth'o-e
Cyn'a-ra
Cyn-æ-gi'rus
Cy-næ'thi-um
Cy-na'ne
Cy-na'pes
Cy-nax'a
Cyn'e-as
Cy-ne'si-i, (4) and Cyn'e-tæ
Cyn-e-thus'sa
Cyn'i-a
Cyn'i-ci (3)
Cy-nis'ca
Cy'no
Cyn-o-ceph'a-le
Cyn-o-ceph'a-li
Cyn-o-phon'tis
Cy-nor'tas
Cy-nor'ti-on (11)
Cy'nos
Cyn-o-sar'ges
Cyn-os-se'ma
Cyn-o-su'ra
Cyn'o-sure, Eng.
Cyn'thi-a
Cyn'thi-us
Cyn'thus
Cyn-u-ren'ses
Cy'nus
Cyp-a-ris'si, and Cyp-a-ris'si-a (11)
Cyp-a-ris'sus
Cyph'a-ra
Cyp-ri-a'nus
Cy'prus
Cyp-sel'i-des
Cyp'se-lus
Cy-rau'nis
Cyr-ri-a'na
Cy're
Cy-re-na'i-ca
Cy-re-na'i-ci (3)
Cy-re'ne
Cy-ri'a-des
Cy-ril'lus
Cyr'ne
Cyr'nus
Cyr-ræ'i (3)
Cyr'rha-dæ
Cyr'rhes
Cyr'rhus
Cyr-si'lus
Cy'rus
Cy-rop'o-lis
Cy'ta
Cy-tæ'is
Cy-the'ra
Cyth-e-ræ'a
Cy-the'ris
Cy-the'ron
Cy-the'run
Cyth'e-rus
Cyth'nos
Cy-tin'e-um
Cyt-is-so'rus
Cy-to'rus
Cyz'i-cum
Cyz'i-cus

D.

Da'æ, Da'hæ, Da'i
Da'ci, and Da'cæ
Da'ci-a
Dac'ty-li (3)
Dad'i-cæ
Da'ci-a
Dæd'a-la
Dæ-da'li-on
Dæd'a-lus
Dæ'mon
Da'i-cles
Da'i-dis
Da-im'a-chus
Da-im'e-nes
Da'i-phron

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Da-i'ra
Dal'di-a
Dal-ma'ti-us
Dal-ma'ti-a
Dam-a-ge'tus
Dam'a-lis
Da'mas
Dam-a-sce'na
Da-mas'ci-us (10)
Da-mas'cus
Dam-a-sip'pus
Dam-a-sich'thon
Dam-a-sis'tra-tus
Dam-a-sith'y-nus
Da-mas'tes
Da'mi-a
Da-mip'pus
Da'mis
Dam'no-rix
Da'mo
Dam'o-cles
Da-moc'ra-tes
Da-moc'ri-ta
Da-moc'ri-tus
Da'mon
Dam-o-phan'tus
Da-moph'i-la
Da-moph'i-lus
Dam'o-phon
Da-mos'tra-tus
Da-mox'e-nus
Da-myr i-as
Da'na
Dan'a-e
Dan'a-i (3)
Da-na'i-des (4)
Dan'a-la
Dan'a-us
Dan'da-ri, and
Dan-dar'i-dæ
Dan'don
Da-nu'bi-us
Da'o-chus
Daph'næ
Daph-næ'us
Daph'ne
Daph-ne-pho'ri-a
Daph'nis
Daph'nus
Dap'a-ba
Da'raps
Dar'da-ni (3)
Dar-da'ni-a
Dar-dan'i-des
Dar-da'num
Dar'da-nus
Dar'da-ris
Da'res
Da-re'tis
Da-ri'a
Da-ri'a-ves
Da-ri'tæ
Da-ri'us
Das'con
Das-cyl'i-tis
Das'cy-lus
Da'se-a
Da'si-us
Das-sar'e-tæ
Das-sa-ri'tæ
Das-sa-re'ni
Das-sa-rit'i-i
Dat'a-mes
Dat-a-pher'nes
Da'tis
Da'tos, or Da'ton
Dav'a-ra
Dau'lis
Dau'ni (3)
Dau'ni-a
Dau'nus
Dau'ri-fer, and
Dau'ri-ses
De-ceb'a-lus
De-ce'le-um
Dec'e-lus
De-cem'vi-ri (4)
De-ce'ti-a
De-cid'i-us Sax'a
De-cin'e-us
De'ci-us (10)
De-cu'ri-o
Ded-i-tam'e-nes
Dej-a-ni'ra
De-ic'o-on
De-id-a-mi'a
De-i-le'on
De-il'o-chus
De-im'a-chus
Dej'o-ces
De-i'o-chus
De-i'o-ne
De-i-o'ne-us
De-i-o-pe'i-a
De-jot'a-rus
De-iph'i-la
De-iph'o-be
De-iph'o-bus
De'i-phon
De-i-phon'tes
De-ip'y-le
De-ip'y-lus
De-ip'y-rus
Del'don
De'li-a
De-li'a-des
De'li-um
De'li-us
Del-ma'ti-us
De'los
Del-min'i-um
Del'phi
Del'phi-cus
Del-phin'i-a
Del-phin'i-um
Del'phus
Del-phy'ne
Del'ta
Dem'a-des
De-mæn'e-tus
De-mag'o-ras
Dem-a-ra'ta
Dem-a-ra'tus
De-mar'chus
Dem-a-re'ta
Dem-a-ris'te
De-me'tri-a
De-me'tri-as
De-me'tri-us
De'mo
Dem-o-a-nas'sa

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Dem-o-ce'des
De-moch'a-res
Dem'o-cles
De-moc'o-on
De-moc'ra-tes
De-moc'ri-tus
De-mod'i-ce
De-mod'o-cus
De-mo'le-us
De-mo'le-on
De'mon
Dem-o-nas'sa
De-mo'nax
Dem-o-ni'ca
Dem-o-phan'tus
De-moph'i-lus
De-moph'o-on
Dem'o-phon
De-mop'o-lis
De'mos
De-mos'the-nes (18)
De-mos'tra-tus
Dem'y-lus
De-od'a-tus
De-o'is
De'ræ
Der'bi-ces
Der'ce
Der-cen'nus
Der'ce-to, and
Der'ce-tis
Der-cyl'li-das
Der-cyl'lus
Der'cy-nus
Der-sæ'i (3)
De-ru-si-æ'i (3)
De-sud'a-ba
Deu-ca'li-on
Deu-ce'ti-us (10)
Deu'do-rix
Dex-am'e-ne
Dex-am'e-nus
Dex-ip'pus
Dex-ith'e-a
Dex'i-us
Di'a
Di-ac-tor'i-des
Di-æ'us
Di-a-du-me-ni-a'nus
Di'a-gon, and
Di'a-gum
Di-ag'o-ras
Di-a'lis
Di-al'lus
Di-a-mas-ti-go'sis
Di-a'na (7)
Di-an'a-sa
Di-a'si-a
Di-cæ'a
Di-cæ'us
Di'ce
Dic-e-ar'chus
Di-ce'ne-us
Dic'o-mas
Dic'tæ
Dic-tam'num, and
Dic-tyn'na
Dic-ta'tor
Dic-tid-i-en'ses
Dic-tyn'na
Dic'tys
Did'i-us
Di'do
Did'y-ma
Did-y-mæ'us
Did-y-ma'on
Did'y-me
Did'y-mum
Did'y-mus
Di-en'e-ces
Di-es'pi-ter
Di-gen'ti-a
Dig'ma
Di'i (3) (4)
Di-mas'sus
Di-nar'chus
Dind'lo-chus
Din'i-æ
Din'i-che
Din'i-as
Di-noch'a-res
Di-noc'ra-tes
Di-nod'o-chus
Di-nom'e-nes
Di'non
Di-nos'the-nes
Di-nos'tra-tus
Di-o'cle-a
Di'o-cles
Di-o-cle-ti-a'nus
Dio-cle'ti-an, Eng.
Di-o-do'rus
Di-o'e-tas
Di-og'e-nes
Di-o-ge'ni-a
Di-og'e-nus
Di-og-ne'tus
Di-o-me'da
Di-o-me'des
Di-o-me'don
Di'on (3)
Di-o-næ'a
Di-o'ne
Di-o-nys'i-a
Di-o-ny-si'a-des
Di-o-nys'i-as
Di-o-nys'i-des
Di-o-nys-i-o-do'rus
Di-o-nys'i-on
Di-o-ny-sip'o-lis
Di-o-nys'i-us
Di-oph'a-nes
Di-o-phan'tus
Di-o-pœ'nus
Di-op'o-lis
Di-o'res
Di-o-ry'e-tus
Di-o-scor'i-des
Di-os'co-rus
Di-o-scu'ri
Di-os'pa-ge
Di-os'po-lis
Di-o-ti'me
Di-o-ti'mus
Di-ot're-phes
Di-ox-ip'pe
Di-ox-ip'pus
Di-pæ'æ
Diph'i-las
Diph'i-lus

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Di-phor'i-das
Di-poe'næ
Dip'sas
Di'ræ
Dir'ce
Dir-cen'na
Dir'phi-a
Dis-cor'di-a
Dith-y-ram'bus
Dit'ta-ni (3)
Div-i-ti'a-cus
Di'vus Fid'i-us
Di-yl'lus
Do-be'res
Doc'i-lis
Doc'i-mus
Do-do'na
Dod-o-næ'us
Do-do'ne
Do-don'i-des
Do'i-i (4)
Dol-a-bel'la
Dol-i-cha'on
Dol-i'che
Do'li-us
Dol-o-me'na
Do'lon
Do-lon'ci (3)
Dol'o-pes
Do-lo'pi-a
Do'lops
Dom-i-du'cus
Do-min'i-ca
Do-mit'i-a
Do-mit-i-a'nus
Do-mit'i-an, Eng.
Dom-i-til'la
Do-mit'i-us
Do-na'tus
Don-i-la'us
Do-nu'ca
Do-ny'sa
Do-rac'te
Do'res
Dor'i-ca
Dor'i-cus
Do-ri-en'ses
Do-ri'e-us
Dor'i-las
Dor-i-la'us
Do'ri-on
Do'ris
Do-ris'cus
Do'ri-um
Do'ri-us
Dor-sen'nus
Dor'so
Do'rus
Do-ry'a-sus
Do-ry'clus
Dor-y-læ'um, and Dor-y-læ'us
Dor'y-las
Dor-y-la'us
Do-rys'sus
Dos'ci (3)
Do-si'a-des
Dos-se'nus
Dot'a-das
Do'to
Do'tus
Dox-an'der
Dra-ca'nus
Dra'co
Dra-con'ti-des
Dra'cus
Dran'ces
Dran-gi-a'na
Dra'pes
Drep'a-na, and Drep'a-num
Drim'a-chus
Dri-op'i-des
Dri'os
Dro'i (3)
Dro-mæ'us
Drop'i-ci (4)
Dro'pi-on
Dru-en'ti-us, and Dru-en'ti-a
Dru'ge-ri (3)
Dru'i-dæ
Druids, Eng.
Dru-sil'la Liv'i-a
Dru'so
Dru'sus
Dry'a-des
Dryads, Eng.
Dry-an-ti'a-des
Dry-an'ti-des
Dry-mæ'a
Dry'mo
Dry'mus
Dry'o-pe
Dry-o-pe'i-a
Dry'o-pes
Dry'o-pis, and Dry-op'i-da
Dry'ops
Dryp'e-tis
Du-ce'ti-us (10)
Du-il'li-a
Du-il'li-us Ne'pos
Du-lich'i-um
Dum'no-rix
Du'nax
Du-ra'ti-us (10)
Du'ri-us
Du-ro'ni-a
Du-um'vi-ri (4)
Dy-a-gon'das
Dy-ar-den'ses
Dy'mæ
Dy-mæ'i (3)
Dy'mas
Dym'nus
Dy-nam'e-ne
Dyn'as-te
Dy'ras
Dy-ras'pes
Dyr-rach'i-um
Dy-sau'les
Dys-ci-ne'tus
Dy-so'rum
Dys-pon'ti-i (4)

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E.

E'a-nes
E-a'nus
E-ar'i-nus
E-a'si-um
Eb'do-me
Eb-u-ro'nes
Eb'u-sus
Ec-bat'a-na
Ec-e-chir'i-a
Es-e-kir'i-a
E-chec'ra-tes
E-kek'ra-tes
Ech-e-da'mi-a
E-chel'a-tus
Ech'e-lus
E-chem'bro-tus
E-che'mon
Ech'e-mus
Ech-e-ne'us
Ech'e-phron
E-chep'o-lus
E-ches'tra-tus
E-chel'ta
E-chev-e-then'ses
E-chid'na
Ech-i-do'rus
E-chin'a-des
E-chi'non
E-chi'nus
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E-chi'on (26)
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Ech-i-o'ni-us
Ech'o
E-des'sa, E-de'sa
E-dis'sa
E'don
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E-dyl'i-us
E-e'ti-on (10)
E-gel'i-dus
E-ge'ri-a
E-ges-a-re'tus
Eg-e-si'nus
E-ges'ta
Eg-na'ti-a
Eg-na'ti-us (10)
Ej'o-neus
E-i'on (26)
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E-i-o'ne-us
El-a-bon'tas
E-læ'a
E-læ'us
El-a-ga-ba'lus
El-a-i'tes
E-la'i-us
El-a-phi-æ'a
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El-a-phe-bo'li-a
El-ap-to'ni-us
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El'a-ver (29)
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El-e-le'us
E'le-on
El-e-on'tum
El-e-phan'tis
El-e-phan-toph'a-gi
El-e-phe'nor
El-e-po'rus
E'le-us
El-eu'chi-a
El-eu-sin'i-a (21)
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E-leu'ther
E-leu'the-ræ
El-eu-the'ri-a
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E-lic'i-us (10)
El-i-en'sis, and E-li'a-ca
El-i-me'a
E'lis
El-is-pha'si-i (4)
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El-lo'pi-a
E-lis'sus
E-lo'rus
E'los
El-pe'nor
El-pi-ni'ce
El-u-i'na
El'y-ces
El-y-ma'is
El'y-mi (3)
El'y-mus
El'y-rus
E-lys'i-um
E-ma'thi-a
E-ma'thi-on
E-ma'thon
Em'ba-tum
Em-bo-li'ma
E-mer'i-ta
E-mes'sa, and E-mis'sa
E-mo'da
Em-ped'o-cles
Em-pe-ra'mus
Em-po'clus
Em-po'ri-a
Em-pu'sa
En-cel'a-dus
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En-de'ra
En-dym'i-on
E-ne'ti
En-gy'um

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En-i-o'pe-us
E-nip'e-us
E-nis'pe
En'na
En'ni-a
En'ni-us
En'no-mus
En-nos-i-gæ'us
En'o-pe
E'nops
E'nos
En-o-sich'thon
E-not-o-cœ'tæ
En-tel'la
En-tel'lus
En-y-a'li-us
E-ny'o
E'o-ne
E'os
E-o'us
E-pa'gri
E-pam-i-non'das
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E-paph-ro-di'tus
Ep'a-phus
Ep-as-nac'tus
E-peb'o-lus
E-pe'i
E-pe'us
Eph'e-sus
Eph'e-tæ
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Eph'y-ra
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Ep-i-cer'i-des
E-pich'a-ris
Ep-i-char'mus
Ep'i-cles
Ep-i-cli'des
E-pic'ra-tes
Ep-ic-te'tus
Ep-i-cu'rus
E-pic'y-des
Ep-i-dam'nus
Ep-i-daph'ne
Ep-i-dau'ri-a
Ep-i-dau'rus
E-pid'i-us
Ep-i-do'tæ
E-pig'e-nes
E-pig'e-us
E-pig'o-ni
Ep-i-go'nus
E-pi'i, and E-pe'i
E-pil'a-ris
Ep-i-mel'i-des
E-pim'e-nes
Ep-i-men'i-des
Ep-i-me'the-us
Ep-i-me'this
E-pi'o-chus
E-pi'o-ne
E-piph'a-nes
Ep-i-pha'ni-us
E-pi'rus
E-pis'tro-phus
E-pit'a-des
E'pi-um
Ep'o-na
E-po'pe-us
Ep-o-red'o-rix
Ep'u-lo
E-pyt'i-des
Ep'y-tus
E-qua-jus'ta
E-quic'o-lus
E-quir'i-a
E-quo-tu'ti-cum
Er'a-con
E-ræ'a
Er-a-si'nus
Er-a-sip'pus
Er-a-sis'tra-tus
Er'a-to
Er-a-tos'the-nes
Er-a-tos'tra-tus
E-ra'tus
Er-bes'sus
Er'e-bus
E-rech'the-us
E-rem'ri (3)
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Er-e-ne'a
E-res'sa
E-rech'thi-des
E-re'sus
E-re'tri-a
E-re'tum
Er-eu-tha'li-on
Er'ga-ne
Er-gen'na
Er'gi-as
Er-gi'nus
Er-gin'nus
Er-i-bœ'a
E-rib'o-tes
Er-i-ce'tes
E-rich'tho
Er-ich-tho'ni-us
Er-i-cin'i-um
Er-i-cu'sa
E-rid'a-nus
E-rig'o-ne
E-rig'o-nus
Er-i-gy'us
E-ril'lus
E-rin'des
E-rin'na
E-rin'nys
E-ri'o-pis
E-riph'a-nis
E-riph'i-das
Er-i-phy'le
E'ris
Er-i-sich'thon
Er'i-thus
E-rix'o
E-ro'chus
E-ro'pus, and Ær'o-pas
E'ros
E-ros'tra-tus
E-ro'ti-a
Er-ru'ca
Er'se
Er'y-mas
Er'xi-as
E-ryb'i-um

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Er-y-ci'na
Er-y-man'this
Er-y-man'thus
E-rym'næ
E-rym'ne-us
Er'y-mus
Er-y-the'a
Er-y-thi'ni (4)
Er'y-thræ
Er'y-thras
E-ryth'ri-on
E-ryth'ros
E'ryx
E-ryx'o
E-ser'nus
Es-quil'i-æ, and
Es-qui-li'nus
Es-sed'o-nes
Es'su-i (3)
Es'u-la
Es-ti-ai'a (7)
Et-e-ar'chus
E-te'o-cles
E-te'o-clus
E-te-o-cre'tæ
E-te'o-nes
Et-e-o'ne-us
Et-e-o-ni'cus
E-te'si-æ
E-tha'li-on
E-the'le-um
Eth'o-da
E-the'mon
E'ti-as
E'tis
E-tru'ri-a
Et'y-lus
E-vad'ne
Ev'a-ges
E-vag'o-ras
E-vag'o-re
E'van
E-van'der
E-van'ge-lus
Ev-an-gor'i-des
E-van'thes
E-var'chus
E'vas
E'vax
Eu'ba-ges
Eu-ba'tas
Eu'bi-us
Eu-bœ'a
Eu-bo'i-cus
Eu'bo-te
Eu'bo-tes
Eu-bu'le
Eu-bu'li-des
Eu-bu'lus
Eu-ce'rus
Eu-che'nor
Eu'chi-des
Eu-cli'des
Eu'clid, Eng.
Eu'clus
Eu'cra-te
Eu'cra-tes
Eu'cri-tus
Euc-te'mon
Euc-tre'si-i (4)
Eu-dæ'mon
Eu-dam'i-das
Eu'da-mus
Eu-de'mus
Eu-do'ci-a
Eu-doc'i-mus
Eu-do'ra
Eu-do'rus
Eu-dox'i-a
Eu-dox'us
E-vel'thon
Eu-e-me'ri-das
E-vem'e-rus
E-ve'nus
Ev-e-phe'nus
Ev'e-res
E-ver'ge-tæ
E-ver'ge-tes
Eu-ga'ne-i (3)
Eu'ge-on
Eu-ge'ni-us
Eu-hem'e-rus
Eu'hy-drum
Eu'hy-us
E-vip'pe
E-vip'pus
Eu-lim'e-ne
Eu-ma'chi-us
Eu-mæ'us
Eu-me'des
Eu-me'lis
Eu-me'lus
Eu'me-lus (King)
Eu'me-nes
Eu-me'ni-a
Eu-men'i-des
Eu-me-nid'i-a
Eu-me'ni-us
Eu-mol'pe
Eu-mol'pi-dæ
Eu-mol'pus
Eu-mon'i-des
Eu-næ'us
Eu-na'pi-us
Eu-no'mi-a
Eu'no-mus
Eu'nus
Eu'ny-mos
Eu'o-ras
Eu-pa'gi-um
Eu-pal'a-mon
Eu-pal'a-mus
Eu'pa-tor
Eu-pa-to'ri-a
Eu-pei'thes
Eu'pha-es
Eu-phan'tus
Eu-phe'me
Eu-phe'mus
Eu-phor'bus
Eu-pho'ri-on
Eu-phra'nor
Eu-phra'tes
Eu'phron
Eu-phros'y-na
Eu-plæ'a
Eu'po-lis
Eu-pom'pus
Eu-ri-a-nas'sa
Eu-rip'i-des
Eu-ri'pus

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Eu-ro'mus
Eu-ro'pa
Eu-ro-pæ'us
Eu'rops
Eu'ro-pus
Eu-ro'tas
Eu-ro'to
Eu'rus
Eu-ry'a-le
Eu-ry'a-lus
Eu-ryb'a-tes
Eu-ryb'i-a
Eu-ry-bi'a-des
Eu-ryb'i-us
Eu-ry-cle'a
Eu'ry-cles
Eu-ryc'ra-tes
Eu-ry-crat'i-das
Eu-ryd'a-mas
Eu-ryd'a-me
Eu-ry-dam'i-das
Eu-ryd'i-ce
Eu-ry-ga'ni-a

Eu-ry'le-on
Eu-ryl'o-chus
Eu-rym'a-chus
Eu-rym'e-de
Eu-rym'e-don
Eu-rym'e-nes
Eu-ryn'o-me
Eu-ryn'o-mus
Eu-ry'o-ne
Eu'ry-pon
Eu-ryp'y-le
Eu-ryp'y-lus
Eu-rys'the-nes
Eu-rys-then'i-dæ
Eu-rys'the-us
Eu'ry-te
Eu-ryt'e-æ
Eu-ryt'e-le
Eu-ryth'e-mis
Eu-ryth'i-on, and
Eu-ryt'i-on (11)
Eu'ry-tus
Eu'ry-tis

Eu-se'bi-a
Eu-se'bi-us
Eu'se-pus
Eu-sta'thi-us
Eu-tæ'a
Eu-tel'i-das
Eu-ter'pe
Eu-thyc'ra-tes
Eu-thy-de'mus
Eu-thy'mus
Eu-trap'e-lus
Eu-tro'pi-us
Eu'ty-ches
Eu-tych'i-de
Eu-tych'i-des
Eu-xan'thi-us
Eux'e-nus
Eu-xi'nus Pon'tus
Eu-xip'pe
Ex-a'di-us
Ex-æ'thes
Ex-ag'o-nus
Ex-om'a-træ

F.

Fab'a-ris
Fa'bi-a
Fa-bi-a'ni (3)
Fa'bi-i (4)
Fa'bi-us
Fab-ra-te'ri-a
Fa-bric'i-us
Fa-bul'la
Fa'dus
Fæs'u-læ
Fal-cid'i-a
Fa-le'ri-i (4)
Fal-e-ri'na
Fa-ler'nus
Fa-lis'ci (3)
Fa-lis'cus
Fa'ma
Fan'ni-a

Fan'ni-i (4)
Fan'ni-us
Far'fa-rus
Fas'ce-lis
Fas-cel'li-na
Fau-cu'i-a
Fa-ven'ti-a
Fa-ve'ri-a
Fau'la
Fau'na
Fau-na'li-a
Fau'ni (3)
Fau'nus
Fa'vo
Fau'sta
Fau-sti'na (3)
Fau'sti-tas
Fau'stu-lus

Fau'stus
Feb'ru-a
Fec-i-a'les
Fel'gi-nas
Fen-es-tel'la
Fe-ra'li-a
Fer-en-ta'num, and
Fe-ren'tum
Fe-re'tri-us
Fe-ro'ni-a
Fes-cen'ni-a
Fes'tus
Fi-bre'nus
Fi-de'na
Fi-den'ti-a
Fi'des
Fi-dic'u-læ
Fid'i-us Di'us

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Fim'bri-a
Fir'mi-us
Fis-cel'lus
Fla-cel'li-a
Flac'cus
Fla-cil'la Æ'li-a
Fla-min'i-a
Fla-min'i-us
Fla-min'i-us, or
Flam-i-ni'nus
Fla'vi-a
Fla-vi-a'num
Fla-vin'i-a
Fla'vi-us
Flo'ra
Flo-ra'li-a
Flo'rus
Flo-ri-a'nus
Flu-o'ni-a
Fo'li-a
Fon-te'i-a
Fon-te'i-us Cap'i-to
For'mi-æ
For-mi-a'num
For'nax
Fo'ro Ap'pi-i (4)
For-tu'na
For'u-li
Fo'rum Ap'pi-i
Fos'sæ Phil-is'ti-næ
Fran'ci (3)
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Fre-ge'næ
Fren-ta'ni
Frig'i-dus
Fris'i-i (4)
Fron'to
Fron-ti'nus
Fru'si-no
Fu'ci-nus
Fu-fid'i-us
Fu'fi-us Gem'i-nus
Ful-gi-na'tes
Ful-gi'nus
Ful'li-num, and
Ful'gi-num
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Fu'ri-a
Fu-ri'na
Fu-ri'næ
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Fur'ni-us
Fus'cus
Fu'si-a
Fu'si-us

G.

Gab'a-les
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Ga-be'ne, and
Ga-bi-e'ne
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Ga-bin'i-a
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Ga'des, and
Gad'i-ra
Gad-i-ta'nus
Gæ-sa'tæ
Gæ-tu'li-a
Gæ-tu'li-cus
Ga-la'bri-i (4)
Gal-ac-toph'a-gi (3)
Ga-læ'sus
Ga-lan'this
Gal'a-ta
Gal'a-tæ
Gal-a-tæ'a, and
Gal-a-thæ'a
Ga-la'ti-a
Ga-lax'i-a
Gal'ba
Ga-le'nus
Ga-le'o-læ
Ga-le'ri-a
Ga-le'ri-us
Ga-le'sus
Gal-i-læ'a
Ga-lin-thi-a'di-a
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Gal-li-e'nus
Gal-li-na'ri-a
Gal-lip'o-lis
Gal-lo-græ'ci-a
Gal-lo'ni-us
Gal'lus
Ga-max'us
Ga-me'li-a
Gan-da-ri'tæ
Gan'ga-ma
Gan-gar'i-dæ
Gan'ges
Gan-nas'cus
Gan'y-mede
Gan-y-me'des
Ga-ræt'i-cum
Gar-a-man'tes
Gar-a-man'tis
Gar'a-mas
Gar'a-tas
Ga-re'a-tæ
Ga-re-ath'y-ra
Gar-ga'nus
Gar-ga'phi-a
Gar'ga-ra
Gar'ga-ris

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Ga-ril'i-us
Gar-git'ti-us
Gar-i'tes
Ga-rum'na
Gas'tron
Gath'e-æ
Ga-the'a-tas
Gau'lus Gau'le-on
Gau'rus
Ga'us Ga'os
Ge-ben'na (9)
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Gel'li-a
Gel'li-as
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Ge'lo Ge'lon
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Ge'los
Ge-min'i-us
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Ge-nau'ni
Ge-ne'na
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Gi-gar'tum
Gi'gis
Gil'do
Gil'lo
Gin-da'nes
Gin'des
Gin'ge
Gin-gu'num
Gip'pi-us
Gis'co
Gla-di-a-to'ri-i (4)
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Glaph'y-re, and
Glaph'y-ra
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Glau-cip'pus
Glau'con
Glau-con'o-me
Glau-co'pis
Glau'cus
Glau'ti-as
Gli'con
Glis'sas
Glyc'e-ra
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Gly'con
Glym'pes
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Gnos'sis
Gnos'si-a
Gnos'sus
Gob-a-nit'i-o (10)
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Gol'gi
Gom'phi
Go-na'tas
Go-ni'a-des
Go-nip'pus
Gon'ni Gon-o-con'
dy-los
Go-noes'sa
Go-nus'sa
Gor-di-a'nus
Gor'di-um
Gor'di-us
Gor-ga'sus
Gor'ge
Gor'gi-as
Gor'go
Gor'go-nes
Gor-go'ni-a
Gor-go'ni-us
Gor-goph'o-ne
Gor-goph'o-ra
Gor'gus
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Gor'tu-æ
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Gor'tys
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Græ'ci-a Mag'na
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Gra'ti-on (11)

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Gra'ti-us (10)
Gra'vi-i (4)
Gra-vis'cæ
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Grin'nes
Gro'phus
Gryl'lus
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Gry-ne'us
Gy'a-rus, and Gy'a-ros
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Jim-nos'o-phists, Eng. (9)
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Gyn'des
Gy-the'um

H.

Ha'bis
Ha-dri-a-nop'o-lis
Ha-dri-a'nus
Ha-dri-at'i-cum
Hæ'mon
Hæ-mo'ni-a
Hæ'mus
Ha'ges
Hag'no
Hag-nag'o-ra
Ha-læ'sus, and Ha-le'sus
Hal'a-la
Hal-cy'o-ne
Ha'les
Ha-le'si-us
Ha'li-a
Ha-li-ac'mon (21)
Ha-li-ar'tus (21)
Hal-i-car-nas'sus
Ha-lic'y-æ
Ha-li'e-is
Ha-lim'e-de
Hal-ir-rho'ti-us (10)
Hal-i-ther'sus
Ha'li-us (20)
Hal-i-zo'nes (21)
Hal'mus
Hal-my-des'sus
Ha-loc'ra-tes
Ha-lo'ne
Ha-lon-ne'sus
Ha-lo'ti-a
Ha-lo'tus
Ha'lus
Hal-y-æ'tus
Hal-y-at'tes
Ha'lys
Ha-lyz'i-a
Ham-a-dry'a-des
Ha-max'i-a
Ha-mil'car
Ham'mon
Han'ni-bal
Har'ca-lo
Har-ma-te'li-a
Har'ma-tris
Ha-mil'lus
Har-mo'di-us
Har-mo'ni-a
Har-mon'i-des
Har'pa-gus
Har-pal'i-ce
Har-pa'li-on
Har'pa-lus
Har-pal'y-ce
Har-pal'y-cus
Har'pa-sa
Har'pa-sus
Har-poc'ra-tes
Har-py'i-æ (4)
Har'pies, Eng.
Har-u'spex
Has'dru-bal
Ha-te'ri-us
Hau'sta-nes
Heb'do-le
He'be
He-be'sus
He'brus
Hec'a-le
Hec-a-le'si-a
Hec-a-me'de
Hec-a-tæ'us
Hec'a-te (8)
Hec-a-te'si-a
Hec-a-tom-bo'i-a
Hec-a-tom-pho'ni-a
Hec-a-tom'po-lis
Hec-a-tom'py-los
Hec'tor
Hec'u-ba
Hed'i-la
He-don'a-cum
Hed'u-i (3)
He-dym'e-les
He-gel'o-chus
He-ge'mon
Heg-e-si'nus
Heg-e-si'a-nax
He-ge'si-as
Heg-e-sil'o-chus
Heg-e-sin'o-us

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Heg-e-sip'pus
Heg-e-sip'y-le
Heg-e-sis'tra-tus
Heg-e-tor'i-des
Hel'e-na (7)
He-le'ni-a
He-le'nor
Hel'e-nus
He-ler'ni Lu'cus
He-li'a-des
He-li-as'tæ
Hel-i-ca'on
Hel'i-ce
Hel'i-con
Hel-i-co-ni'a-des
Hel-i-co'nis
He-li-o-do'rus (21)
He-li-o-ga-ba'lus (29)
He-li-op'o-lis
He-lis'son
He'li-us
He-lix'us
Hel-lan'i-ce
Hel-lan'i-cus
Hel-la-noc'ra-tes
Hel'las
Hel'le
Hel'len
Hel-le'nes
Hel-le-spon'tus
Hel-lo'pi-a
Hel-lo'ti-a
He-lo'ris
He-lo'rum, and He-lo'rus
He'los
He-lo'tæ, and He-lo'tes
Hel-ve'ti-a
Hel-ve'ti-i (4)
Hel'vi-a
Hel'vi-i (4)
Hel-vi'na
Hel'vi-us Cin'na
He'lum
Hel'y-mus
He-ma'thi-on
He-mith'e-a
He'mon
He'mus
Hen'e-ti
He-ni'o-chi (3)
He-phæs'ti-a
He-phæs'ti-i (4)
He-phæs'ti-o
He-phæs'ti-on (11)
Hep-ta-pho'nos
Hep-tap'o-lis
Hep-tap'y-los
He'ra
Her-a-cle'a
Her-a-cle'i-a
He-rac'le-um
He-rac-le-o'tes
Her-a-cli'dæ
Her-a-cli'des
Her-a-cli'tus (29)
He-rac'li-us
He-ræ'a
He-ræ'um
Her-bes'sus
Her-ce'i-us
Her-cu-la'ne-um
Her'cu-les
Her-cu'le-um
Her-cu'le-us
Her-cy'na
Her-cyn'i-a
Her-do'ni-a
Her-do'ni-us
He-ren'ni-us Se-ne'ci-o
He're-us
He-ril'lus
Her'i-lus
Her'ma-chus
Her'mæ
Her-mæ'a
Her-mæ'um
Her-mag'o-ras
Her-man-du'ri
Her-man'ni
Her-maph-ro-di'tus
Her-ma-the'na
Her-me'as
Her-me'i-as
Her'mes
Her-me-si'a-nax
Her-mi'as
Her-min'i-us
Her-mi'o-ne
Her-mi-o'ni-æ
Her-mi-on'i-cus Si'nus
Her-mip'pus
Her-moc'ra-tes
Her-mo-do'rus
Her-mog'e-nes
Her-mo-la'us
Her-mo-ti'mus
Her-mun-du'ri
Her'mus
Her'ni-ci (4)
He'ro
He-ro'des
He-ro-di-a'nus (21)
He-rod'i-cus
He-rod'o-tus
Her'o-es
He-ro'is
He'ron
He-roph'i-la
He-roph'i-lus
He-ros'tra-tus
Her'pa
Her'se
Her-sil'i-a
Her'tha, and Her'ta
Her'u-li
He-sæ'nus
He-si'o-dus
He-si'o-ne
Hes-pe'ri-a
Hes-per'i-des
Hes'pe-ris
Hes-per'i-tis
Hes'pe-rus
Hes'ti-a
Hes-ti-æ'a (7)
He'sus

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He-sych'i-a
He-sych'i-us
He-tric'u-lum
He-tru'ri-a
Heu-rip'pa
Hex-ap'y-lum
Hi-ber'ni-a, and Hy-ber'ni-a
Hi-bril'des
Hic-e-ta'on
Hi-ce'tas
Hi-emp'sal
Hi'e-ra
Hi-e-rap'olis
Hi'e-rax
Hi'e-ro
Hi-e-ro-ce'pi-a
Hi-er'o-cles
Hi-e-ro-du'lum
Hi-e-ron'i-ca
Hi-e-ron'y-mus
Hi-e-roph'i-lus
Hi-e-ro-sol'y-ma
Hig-na'ti-a Vi'a
Hi-la'ri-a
Hi-la'ri-us
Hi-mel'la
Him'e-ra
Hi-mil'co
Hip-pag'o-ras
Hip-pal'ci-mus
Hip'pa-lus
Hip-par'chi-a
Hip-par'chus
Hip-pa-ri'nus
Hip-pa'ri-on
Hip'pa-sus
Hip'pe-us
Hip'pi (3)
Hip'pi-a
Hip'pi-as
Hip'pis
Hip'pi-us
Hip'po
Hip-pob'o-tes
Hip-pob'o-tus
Hip-po-cen-tau'ri
Hip-poc'o-on
Hip-po-cor-ys'tes
Hip-poc'ra-tes
Hip-po-cra'ti-a (11)
Hip-po-cre'ne (7)
Hip-pod'a-mas
Hip-pod'a-me Hip-po-da-mi'a
Hip-pod'a-mus
Hip-pod'i-ce
Hip-pod'ro-mus
Hip'po-la
Hip-pol'o-chus
Hip-pol'y-te
Hip-pol'y-tus
Hip-pom'a-chus
Hip-pom'e-don
Hip-pom'e-nes
Hip-po-mol'gi
Hip'pon, and Hip'po
Hip-po'na
Hip-po'nax
Hip-po-ni'a-tes
Hip-po'ni-um
Hip-pon'o-us
Hip-pop'o-des
Hip-pos'tra-tus
Hip-pot'a-des
Hip'po-tas, or Hip'po-tes
Hip-poth'o-e
Hip-poth'o-on
Hip-poth-o-on'tis
Hip-poth'o-us
Hip-po'ti-on (11)
Hip-pu'ris
Hip'pus
Hip'si-des
Hi'ra
Hir-pi'ni (4)
Hir-pi'nus, Q.
Hir'tus
Hir'ti-a
Hir'ti-us Au'lus
His'bon
His-pa'ni-a
His-pel'lum
His'po
His-pul'la
His-tas'pes
His'ter Pa-cu'vi-us
His-ti-æ'a
His-ti-æ'o-tis
His-ti-æ'us
His'tri-a
Ho'di-us
Hol'o-cron
Ho-me'rus
Ho'mer, Eng.
Hom'o-le
Ho-mo'le-a
Hom-o-lip'pus
Hom-o-lo'i-des
Ho-mon-a-den'ses
Ho-no'ri-us
Ho'ra
Ho-rac'i-tæ
Hor-a-pol'lo
Ho'ræ
Ho-ra'ti-us
Hor'ace, Eng.
Hor'ci-as
Hor-mis'das
Hor-ra'tus
Hor-ten'si-a
Hor-ti'num
Hor-ten'si-us
Hor-to'na
Ho'rus
Hos-til'i-a
Hos-til'i-us
Hy-a-cin'thi-a
Hy-a-cin'thus
Hy'a-des
Hy-ag'nis
Hy'a-la
Hy-am'po-lis
Hy-an'thes
Hy-an'tis
Hy-ar'bi-ta
Hy'as
Hy'bla
Hy-bre'as

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Hy-bri'a-nes
Hyc'ca-ra
Hy'da, and Hy'de
Hyd'a-ra
Hy-dar'nes
Hy-das'pes
Hy'dra
Hy-dra'o-tes
Hy-dro-pho'ri-a
Hy-drun'tum, and Hy'drus
Hy-dru'sa
Hy'e-la
Hy-emp'sal
Hy-et'tus
Hy-ge'i-a
Hy-gi'a-na
Hy-gi'nus
Hy'la, and Hy'las
Hy-lac'tor
Hy-læ'us
Hy'las
Hy'lax
Hy'læ
Hyl'i-as

Hyl-la'i-cus
Hyl'lus
Hy-lon'o-me
Hy-loph'a-gi (3)
Hym-e-næ'us, and Hy'men
Hy-met'tus
Hy-pæ'pa, or Ip'e-pæ
Hy-pæ'si-a
Hyp'a-nis
Hyp-a-ri'nus
Hy-pa'tes
Hyp'a-tha
Hy-pe'nor
Hy-per'bi-us
Hyp-er-bo're-i
Hy-pe're-a, and Hy-pe'ri-a
Hyp-e-re'si-a
Hy-per'i-des
Hy-pe-ri'on (26)
Hyp-erm-nes'tra
Hy-per'ba-tus
Hy-per'o-chus

Hy-phæ'us
Hyp'sa
Hyp-se'a
Hyp-se'nor
Hyp-se'us
Hyp-si-cra-te'a
Hyp-sic'ra-tes
Hyp-sip'y-le
Hyr-ca'ni-a
Hyr-ca'num ma're
Hyr-ca'nus
Hyr'i-a
Hy-ri'e-us, and Hyr'e-us
Hyr-mi'na
Hyr'ne-to, and Hyr'ne-tho
Hyr-nith'i-um
Hyr'ta-cus
Hys'i-a
Hys'pa
Hys'sus, and Hys'si (3)
Hys-tas'pes
Hys-ti-e'us

I.

I'a
I-ac'chus
I-a'der
I-a-le'mus
I-al'me-nus
I-al'y-sus
I-am'be
I-am'bli-cus
I-am'e-nus
I-am'i-dæ
Ja-nic'u-lum
I-a-ni'ra
I-an'the
I-an'the-a
Ja'nus
Jap'e-tus

I-a'pis
I-a-pyg'i-a
I-a'pyx
I-ar'bas
I-ar'chas, and Jar'chas
I-ar'da-nus
I-as'i-des
I-a'si-on (11,) and I-a'si-us
Ja'son
I'a-sus
I-be'ria
I-be'rus
I'bi (3)
I'bis

Ib'y-cus
I-ca'ri-a
I-ca'ri-um ma're
I-ca'ri-us
Ic'a-rus
Ic'ci-us (10)
Ic'e-los
I-ce'ni
Ic'e-tas
Ich'næ
Ich-nu'sa
Ich-o-nu'phis
Ich-thy-oph'a-gi (3)
Ich'thys
I-cil'i-us
Ic'i-us (10)

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I'cos
Ic-ti'nus
I'da
I-dæ'a
I-dæ'us
Id'a-lus
Id-an-thyr'sus
I-dar'nes
I'das
Id'e-a (29)
I-des'sa
I-dit-a-ri'sus
Id'mon
I-dom'e-ne
I-dom-e-ne'us, or I-dom'e-neus (29)
I-do'the-a
I-dri'e-us
I-du'be-da
I-du'me, and Id-u-me'a
I-dy'i-a
Jen'i-sus
Je'ra
Jer'i-cho
Je-ro'mus, and Je-ron'y-mus
Je-ru'sa-lem
I-e'tæ
I-ge'ni (29)
Ig-na'ti-us
Il-a-i'ra
Il'ba
Il-e-ca'o-nes, and Il-e-ca-o-nen'ses
I-ler'da
Il'i-a, or Rhe'a
I-li'a-ci Lu'di (3)
I-li'a-cus
I-li'a-des
Il'i-as
Il'i-on
I-li'o-ne
Il-i-o'ne-us, or I-li'o-neus (29)
I-lis'sus
I-lith-y-i'a
Il'i-um, or Il'i-on
Il-lib'e-ris
Il-lip'u-la
Il-li-tur'gis
Il-lyr'i-cum
Il'ly-ris, and Il-lyr'i-a
Il-lyr'i-cus Si'nus
Il-lyr'i-us
Il'u-a
I-lyr'gis
I'lus
I-man-u-en'ti-us (10)
Im'a-us (29)
Im'ba-rus
Im-brac'i-des
Im-bras'i-des
Im'bra-sus
Im'bre-us
Im'bri-us
Im-briv'i-um
Im'bros
In'a-chi
I-na'chi-a
I-nach'i-dæ
I-nach'i-des
I-na'chi-um
In'a-chus
I-nam'a-mes
I-nar'i-me
In'a-rus
In-ci-ta'tus
In-da-thyr'sus
In'di-a
In-dig'e-tes
In-dig'e-ti (3)
In'dus
I'no
I-no'a
I-no'us
I-no'res
In'su-bres
In-ta-pher'nes
In-te-ram'na
In-ter-ca'ti-a (11)
In-ter'rex
In'u-i Cas'trum
I-ny'cus
I'o
I-ob'a-tes, and Jo-ba'tes
I'o-bes
Jo-cas'ta
I-o-la'i-a
I'o-las, or I-o-la'us
I-ol'chos
I'o-le
I'on
I-o'ne
I-o'nes
I-o'ni-a
I-o'ni-um Ma're
I-o'pas
I'o-pe, and Jop'pa
I'o-phon
Jor-da'nes
Jor-nan'des
I'os
Jo-se'phus Fla'vi-us
Jo-vi-a'nus
Jo'vi-an, Eng.
Iph-i-a-nas'sa
Iph'i-clus, or Iph'i-cles
I-phic'ra-tes
I-phid'a-mus
Iph-i-de-mi'a (29)
Iph-i-ge-ni'a (29)
Iph-i-me-di'a
I-phim'e-don
Iph-i-me-du'sa
I-phin'o-e
I-phin'o-us
I'phis
I-phit'i-on (11)
Iph'i-tus
Iph'thi-me
Ip-se'a (29)
I'ra
I-re'ne
Ir-e-næ'us
I-re'sus
I'ris

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I'rus
Is'a-das
I-sæ'a
I-sæ'us
Is'a-mus
I-san'der
I-sa'pis
I'sar, and Is'a-ra
I'sar, and I-sæ'us
I-sar'chus
I-sau'ri-a
I-sau'ri-cus
I-sau'rus
Is-che'ni-a
Is-cho-la'us
Is-chom'a-chus
Is-chop'o-lis
Is'i-a (10)
Is-de-ger'des
Is'i-a-co'rum Por'tus
Is-i-do'rus
Is'i-dore, Eng.
I'sis
Is'ma-rus, and Is'ma-ra
Is-me'ne
Is-me'ni-as
Is-men'i-des
Is-me'nus
I-soc'ra-tes

Is'sa
Is'se
Is'sus
Is'ter, and Is'trus
Ist'hmi-a
Ist'hmi-us
Ist'hmus
Is-ti-æ'o-tis
Is'tri-a
Is-trop'o-lis
I'sus
I-ta'li-a
It'a-ly, Eng.
I-tal'i-ca
I-tal'i-cus
It'a-lus
I-tar'gris
It'e-a
I-tem'a-les
Ith'a-ca
I-thob'a-lus
I-tho'me
Ith-o-ma'i-a
Ith-y-phal'lus
I-to'ni-a
I-to'nus
It-u-ræ'a
I-tu'rum
It'y-lus
It-y-ræ'i (3)
I'tys

Ju'ba
Ju-dæ'a
Ju-gan'tes
Ju-ga'ri-us
Ju-gur'tha
Ju'li-a
Ju-li-a'nus
Ju'li-an, Eng.
Ju'li-i (4)
Ju-li-o-ma'gus
Ju-li-op'o-lis
Julis
Ju'li-us Cæ'sar
I-u'lus
Ju'ni-a
Ju'no
Ju-no-na'li-a
Ju-no'nes
Ju-no'ni-a
Ju-no'nis
Ju'pi-ter
Jus-ti'nus
Ju-tur'na
Ju-ve-na'lis
Ju've-nal, Eng.
Ju-ven'tas
Ju-ver'na, or Hi-ber'ni-a
Ix-ib'a-tæ
Ix-i'on
Ix-i-on'i-des

L.

La-an'der
La-ar'chus
Lab'a-ris
Lab'da
Lab'da-cus
Lab'da-lon
La'be-o
La-be'ri-us
La-bi'cum
La-bi-e'nus

Lab-i-ne'tus
La-bo'bi-us
La-bob'ri-gi (3)
Lab-o'tas
La-bra'de-us
Lab-y-rin'thus
La-cæ'na
Lac-e-dæ'mon
Lac-e-dæ-mo'ni-i
Lac-e-dæm'o-nes

Lac-e-de-mo'ni-ans
La-cer'ta
Lach'a-res
La'ches
Lach'e-sis
Lac'i-das
La-ci'des
La-cin'i-a
La-cin-i-en'ses
La-cin'i-um

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Lac'mon
La'co
La-cob'ri-ga
La-co'ni-a, La-con'i-ca, and Lac-e-dæ'mon
Lac'ra-tes
Lac'ri-nes
Lac-tan'ti-us (10)
Lac'ter
Lac'y-des
Lac-y'dus
La'das
La'de
La'des
La'don
Læ'laps
Læ'li-a
Læ-li-a'nus
Læ'li-us, C.
Læ'na, and Le-æ'na
Læ'ne-us
Læ'pa Mag'na
La-er'tes
La-er'ti-us Di-og'e-nes
Læ-stryg'o-nes
Læ'ta
Læ-to'ri-a
Læ'tus
Læ'vi (3)
Læ-vi'nus
La-ga'ri-a
La'gi-a
Lag'i-des
La-cin'i-a
La'gus
La-gu'sa
La-gy'ra
La'i-as
La'is
La-i'a-des
La'i-us
Lal'a-ge
La-las'sis
Lam'a-chus
La-mal'mon
Lam-bra'ni (3)
Lam'brus
La'mi-a
La-mi'a-cum bel'lum
La'mi-æ
La'mi-as Æ'li-us
La-mi'rus
Lam'pe-do
Lam-pe'ti-a
Lam'pe-to, and Lam'pe-do
Lam'pe-us, and Lam'pi-a
Lam'pon, Lam'pos, or Lam'pus
Lam-po'ni-a, and Lam-po'ni-um
Lam-po'ni-us
Lam-prid'i-us Æ'li-us
Lam'prus
Lamp'sa-cus, and Lamp'sa-chum
Lamp-te'ri-a
Lam'pus
La'mus
Lam'y-rus
La-nas'sa
Lan'ce-a
Lan'ci-a
Lan'di-a
Lan'gi-a
Lan-go-bar'di (3)
La-nu'vi-um
La-o-bo'tas, or Lab'o-tas
La-oc'o-on
La-od'a-mas
La-o-da-mi'a (29)
La-od'i-ce
La-od-i-ce'a
La-od-i-ce'ne
La-od'o-chus
La-o-go'nus
La-og'o-ras
La-og'o-re
La-om'e-don
La-om-e-don'te-us
La-om-e-don-ti'a-dæ
La-on'o-me
La-on-o-me'ne
La-oth'o-e
La'o-us
Lap'a-thus
Laph'ri-a
La-phys'ti-um
La-pid'e-us
Lap'i-thæ
Lap'i-tho
Lap'i-thus
Lap-i-thæ'um
La'ra, or La-ran'da
La-ren'ti-a, and Lau-ren'ti-a
La'res
Lar'ga
Lar'gus
La-ri'des
La-ri'na
La-ri'num
La-ris'sa
La-ris'sus
La'ri-us
Lar'nos
La-ro'ni-a
Lar'ti-us Flo'rus
Lar-to-læt'a-ni
Lar'væ
La-rym'na
La-rys'i-um
Las'si-a (10)
Las'sus, or La'sus
Las'the-nes
Las-the'ni-a, or Las-the-ni'a (29)
Lat'a-gus
Lat-e-ra'nus Plau'tus
La-te'ri-um
La-ti-a'lis
La-ſhe-a'lis

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La-ti-a'ris
La-ſhe-a'ris
La-ti'ni
La-tin'i-us
La-ti'nus
La'ti-um
La'ſhe-um
La'ti-us (10)
Lat'mus
La-to'us
La-to'is
La-to'na
La-top'o-lis
La'tre-us
Lau-da'mi-a
La-ver'na
Lau-fel'la
Lav-i-a'na
La-vi'ni-a
La-vin'i-um, or
La-vi'num
Lau'ra
Lau-ren-ta'li-a
Lau-ren'tes a'gri
Lau-ren'ti-a
Lau-ren-ti'ni (4)
Lau-ren'tum
Lau-ren'ti-us (10)
Lau'ri-on
Lau'ron
La'us Pom-pe'i-a
Lau'sus
Lau'ti-um
Le'a-des
Le-æ'i (3)
Le-æ'na
Le-an'der
Le-an'dre
Le-an'dri-as
Le-ar'chus
Leb-a-de'a
Leb'e-dus, or
Leb'e-dos
Le-be'na
Le-bin'thos, and
Le-byn'thos
Le-chæ'um
Lec'y-thus
Le'da
Le-dæ'a
Le'dus
Le'gi-o
Le'i-tus
Le'laps
Lel'e-ges
Le'lex
Le-man'nus
Lem'nos
Le-mo'vi-i (3)
Lem'u-res
Le-mu'ri-a, and
Le-mu-ra'li-a
Le-næ'us
Len'tu-lus
Le'o
Le-o-co'ri-on
Le-oc'ra-tes
Le-od'a-mas
Le-od'o-cus
Le-og'o-ras
Le'on
Le-o'na
Le-on'a-tus (29)
Le-on'i-das
Le-on'ti-um, and
Le-on-ti'ni (4)
Le-on-to-ceph'a-lus
Le-on'ton, or
Le-on-top'o-lis
Le-on-tych'i-des
Le'os
Le-os'the-nes
Le-o-tych'i-des
Lep'i-da
Lep'i-dus M.
Æ-mil'i-us
Le-phyr'i-um
Le-pi'nus
Le-pon'ti-i (4)
Le'pre-os
Le'pri-um
Lep'ti-nes
Lep'tis
Le'ri-a
Le-ri'na, or Pla-
na'si-a
Ler'na
Le'ro
Le'ros
Les'bos
Les'bus, or Les'bos
Les'ches
Les-tryg'o-nes
Le-ta'num
Le-thæ'us
Le'the
Le'tus
Le-va'na
Leu'ca
Leu'cas
Leu-ca'tes
Leu-ca'si-on
Leu-cas'pis
Leu'ce
Leu'ci
Leu-cip'pe
Leu-cip'pi-des
Leu-cip'pus
Leu'co-la
Leu'con
Leu-co'ne
Leu-co'nes
Leu-con'o-e
Leu-cop'e-tra
Leu'co-phrys
Leu-cop'o-lis
Leu'cos
Leu-co'si-a
Leu-co-syr'i-i (4)
Leu-co'th-oe, or
Leu-co'the-a
Leuc'tra
Leuc'trum
Leu'cus
Leu-cy-a'ni-as
Le-vi'nus
Leu-tych'i-des
Lex-o'vi-i (4)
Li-ba'ni-us
Lib'a-nus
Lib-en-ti'na

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Li'ber
Lib'e-ra
Lib-er-a'li-a
Li-ber'tas
Li-be'thra
Li-beth'ri-des
Lib'i-ci, Li-be'ci-i, or Li'bri
Lib-i-ti'na
Li'bo
Li'bon
Lib-o-phœ-ni'ces
Li-bur'na
Li-bur'ni-a
Li-bur'ni-des
Li-bur'num ma're
Li-bur'nus
Li'by-a
Lib'y-cum ma're
Lib'y-cus, and Li-bys'tis
Li'bys
Li-bys'sa
Lic'a-tes
Li'cha
Li'chas
Li'ches
Li-cin'i-a
Li-cin'i-us
Li-ci'nus
Li-cym'ni-us
Li'de
Li-ga'ri-us
Li-ge'a (29)
Li'ger
Li'ger, or Lig'e-ris
Lig'o-ras
Lig'u-res
Li-gu'ri-a
Lig-u-ri'nus
Li'gus
Li-gus'ti-cæ Al'pes
Lig'y-es
Li-gyr'gum
Li-læ'a
Lil-y-bæ'um
Li-mæ'a
Li-me'ni-a
Lim'næ
Lim-næ'um
Lim-na-tid'i-a
Lim-ni'a-ce
Lim-no'ni-a
Li'mon
Lin-ca'si-i (4)
Lin'dus
Lin'go-nes
Lin-ter'na pa'lus
Lin-ter'num
Li'nus
Li'o-des
Lip'a-ra
Lip'a-ris
Liph'lum
Lip-o-do'rus
Li-quen'ti-a
Lir-cæ'us
Li-ri'o-pe
Li'ris
Li-sin'i-as
Lis'son
Lis'sus
Lis'ta
Lit'a-brum
Lit'a-na
Li-tav'i-cus
Li-ter'num
Lith-o-bo'li-a
Li'thrus
Li-tu'bi-um
Lit-y-er'sas
Liv'i-a Dru-sil'la
Liv-i-ne'i-us
Li-vil'la
Li'vi-us An-dro-ni'cus
Lix'us
Lo'bon
Lo'ce-us
Lo'cha
Lo'chi-as
Lo'cri
Lo'cris
Lo-cus'ta
Lo-cu'ti-us
Lol'li-a Paul-li'na
Lol-li-a'nus
Lol'li-us
Lon-di'num
Lon'don, Eng.
Lon-ga-re'nus
Lon-gim'a-nus
Lon-gi'nus
Lon-go-bar'di
Lon'gu-la
Lon-gun'ti-ca
Lor'di (3)
Lor'y-ma
Lo'tis, or Lo'tos
Lo-toph'a-gi (3)
Lo'us, and A'o-us
Lu'a
Lu'ca
Lu'ca-gus
Lu-ca'ni
Lu-ca'ni-a
Lu-ca'ni-us
Lu-ca'nus
Lu'can, Eng.
Lu-ca'ri-a, or Lu-ce'ri-a
Luc-ce'i-us
Lu'ce-res
Lu-ce'ri-a
Lu-ce'ti-us (10)
Lu-ci-a'nus
Lu'ci-an, Eng.
Lu'ci-fer
Lu-cil'i-us
Lu-cil'la
Lu-ci'na
Lu'ci-us
Lu-cre'ti-a
Lu-cret'i-lis
Lu-cre'ti-us
Lu-cri'num
Lu-cri'nus
Luc-ta'ti-us
Lu-cul'le-a
Lu-cul'lus
Lu'cu-mo

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Lu'cus
Lug-du'num
Lu'na
Lu'pa
Lu-per'cal (29)
Lu-per-ca'li-a
Lu-per'ci
Lu-per'cus
Lu'pi-as, or Lu'pi-a
Lu'pus
Lu-si-ta'ni-a
Lu-so'nes
Lus'tri-cus Bru-ti-a'nus
Lu-ta'ti-us Cat'u-lus
Lu-te'ri-us
Lu-te'ti-a
Lu-to'ri-us
Ly-æ'us
Ly'bas
Lyb'y-a, or Ly-bis'sa
Lyc'a-bas
Lyc-a-be'tus
Ly-cæ'a
Ly-cæ'um
Ly-cæ'us
Ly-cam'bes
Ly-ca'on
Lyc-a-o'ni-a
Ly'cas
Ly-cas'te
Ly-cas'tum
Ly-cas'tus
Ly'ce
Ly'ces
Ly-ce'um
Lych-ni'des
Lyc'i-a
Lyc'i-das
Ly-cim'na
Ly-cim'ni-a
Ly-cis'cus
Lyc'i-us
Lyc-o-me'des
Ly'con
Ly-co'ne
Lyc'o-phron
Ly-cop'o-lis
Ly-co'pus
Ly-co'ri-as
Ly-co'ris
Ly-cor'mas
Ly-cor'tas
Lyc-o-su'ra
Lyc'tus
Ly-cur'gi-des
Ly-cur'gus
Ly'cus
Ly'de
Lyd'i-a
Lyd'i-as
Lyd'i-us
Ly'dus
Lyg'da-mis, or Lyg'da-mus
Lyg'i-i (4)
Ly'gus
Ly-mi're
Ly'max
Lyn-ci'des
Lyn-ces'tæ
Lyn-ces'tes
Lyn-ces'ti-us
Lyn-ce'us
Lyn'cus, Lyn-cæ'us, or Lynx
Lyn'dus
Lyr'cæ
Lyr-cæ'us
Lyr-ce'a
Lyr'cus
Lyr-nes'sus
Ly-san'der
Ly-san'dra
Ly-sa'ni-as
Ly'se
Ly-si'a-des
Lys-i-a-nas'sa
Ly-si'a-nax
Lys'i-as
Lys'i-cles
Ly-sid'i-ce
Ly-sim'a-che
Lys-i-ma'chi-a
Ly-sim'a-chus
Lys-i-me'li-a
Ly-sin'o-e (8)
Ly-sip'pe
Ly-sip'pus
Ly'sis
Ly-sis'tra-tus
Ly-sith'o-us
Ly'so
Ly-tæ'a
Ly-za'ni-as

M.

Ma'cæ
Ma'car
Ma-ca're-us
Ma-ca'ri-a
Mac'a-ris
Ma-ced'nus
Mac'e-do
Mac-e-do'ni-a
Mac-e-don'i-cus
Ma-cel'la
Ma'cer Æ-myl'i-us
Ma-chæ'ra

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Ma-chan'i-das
Ma-cha'on
Ma'cra
Mac-ri-a'nus
Ma-cri'nus, M.
Ma'cro
Ma-cro'bi-i (4)
Ma-cro'bi-us
Mac'ro-chir
Ma-cro'nes
Mac-to'ri-um
Mac-u-lo'nus
Ma-de'tes
Mad'y-es
Ma-des'tes
Mæ-an'der
Mæ-an'dri-a
Mæ-ce'nas
Mæ'di (3)
Mæ'li-us
Mæm-ac-te'ri-a
Mæn'a-des
Mæn'a-la
Mæn'a-lus
Mæ'ni-us
Mæ'non
Mæ-o'ni-a
Mæ-on'i-dæ
Mæ-on'i-des
Mæ'o-nis
Mæ-o'tæ
Mæ-o'tis Pa'lus
Mæ'si-a Syl'va
Mæ'vi-a
Mæ'vi-us
Ma'gas
Ma-gel'la
Mag'e-tæ
Ma'gi
Ma'gi-us
Mag'na Græ'ci-a
Mag-nen'ti-us (10)
Mag'nes
Mag-ne'si-a
Ma'go
Ma'gon
Mag-on-ti'a-cum
Ma'gus
Ma-her'bal
Ma'i-a
Ma-jes'tas
Ma-jo-ri-a'nus
Ma-jor'ca
Ma'la For-tu'na
Ma-le'a
Ma'li-a
Mal'ho, or Ma'tho
Ma'li-i (4)
Ma'lis
Mal'le-a, or Mal'li-a
Mal'li-us
Mal'los
Mal-thi'nus
Ma-ma'us
Ma-mer'cus
Ma-mer'thes
Mam-er-ti'na
Mam-er-ti'ni (4)
Ma-mil'i-a
Ma-mil'i-i (3)
Ma-mil'i-us
Mam-mæ'a
Ma-mu'ri-us Ve-tu'ri-us
Ma-mur'ra
Ma-nas'ta-bal
Man-ci'nus
Man-da'ne
Man-da'nes
Man-de'la
Man-do'ni-us
Man'dro-cles
Man'dron
Man-du'bi-i (4)
Man-du-bra'ti-us
Ma'nes
Ma-ne'tho
Ma'ni-a
Ma-nil'i-a
Ma-nil'i-us
Man'i-mi
Man'li-a
Man'li-us Tor-qua'tus
Man'nus
Man-sue'tus
Man-ti-ne'a
Man-ti-ne'us
Man'ti-us
Man'to
Man'tu-a
Mar-a-can'da
Mar'a-tha
Mar'a-thon
Mar'a-thos
Mar-cel'la
Mar-cel-li'nus Am-mi-a'nus
Mar-cel'lus
Mar'ci-a (10)
Mar-ci-a'na
Mar-ſhe-a'na
Mar-ci-a-nop'o-lis
Mar-ci-a'nus
Mar'ci-us Sa-bi'nus
Mar-co-man'ni
Mar'cus
Mar'di (3)
Mar'di-a
Mar-do'ni-us
Mar'dus
Mar-e-o'tis
Mar-gin'i-a, and Mar-gi-a'ni-a
Mar-gi'tes
Ma-ri'a-ba
Ma-ri'a, or Ma'ri-a (29)
Ma-ri-am'ne
Ma-ri-a'næ Fos'sæ
Ma-ri-an'dy-num
Ma-ri-a'nus
Ma-ri'ca
Mar'i-cus
Ma-ri'na
Ma-ri'nus
Mar'y-on
Ma-ris'sa
Ma-ri'ta
Ma'ris
Mar'i-sus

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Ma'ri-us
Mar'ma-cus
Mar-ma-ren'ses
Mar-mar'i-ca
Mar-mar'i-dæ
Mar-ma'ri-on
Ma'ro
Mar-o-bod'u-i (3)
Ma'ron
Mar-o-ne'a
Mar-pe'si-a (10)
Mar-pes'sa
Mar-pe'sus
Mar'res
Mar-ru'vi-um, or Mar-ru'bi-um
Mars
Mar'sa-la
Mar-sæ'us
Mar'se (8)
Mar'si (3)
Mar-sig'ni (3)
Mar-sy'a-ba
Mar'tha
Mar'ti-a
Mar'ſhe-a
Mar-ti-a'lis
Mar'ti-al, Eng.
Mar-ti-a'nus
Mar-ti'na
Mar-tin-i-a'nus
Mar'ti-us (10)
Ma-rul'lus
Mas'sa Bæb
Mas-æ-syl'i-i (4)
Mas-i-nis'sa
Mas'sa-ga
Mas-sag'e-tæ
Mas-sa'na
Mas-sa'ni (3)
Mas'si-cus
Mas-sil'i-a (7)
Ma-su'ri-us
Mas-sy'la
Ma'tho
Ma-ti-e'ni
Ma-ti'nus
Ma-tis'co
Ma-tra'li-a
Ma-tro'na
Mat-ro-na'li-a
Mat-ti'a-ci (3)
Ma-tu'ta
Ma'vors
Ma-vor'ti-a
Mau'ri (3)
Mau-ri-ta'ni-a
Mau'rus
Mau-ru'si-i (4)
Mau-so'lus
Max-en'ti-us (10)
Max-i-mil-i-a'na
Max-im-i-a'nus
Max-i-mi'nus
Max-i-min, Eng.
Max'i-musMag'nus
Maz'a-ca
Ma-za'ces
Ma-zæ'us
Ma-za'res
Maz'e-ras
Ma-zi'ces, and Ma-zy'ges
Me-cha'ne-us
Me-cœ'nas, or Me-cæ'nas
Me-cis'te-us
Mec'ri-da
Me-de'a
Me-des-i-cas'te (8)
Me'di-a (7)
Me'di-as
Med'i-cus
Me-di-o-ma-tri'ces
Med-i-tri'na
Me-do'a-cus, or Me-du'a-cus
Med-o-bith'y-ni
Me-dob'ri-ga
Me'don
Me-don'ti-as (10)
Med-u-a'na
Med-ul-li'na
Me'dus
Me-du'sa
Me-gab'i-zi
Meg-a-by'zus
Meg'a-cles
Me-gac'li-des
Me-gæ'ra
Me-ga'le-as
Meg-a-le'si-a
Me-ga'li-a
Meg-a-lop'o-lis
Meg-a-me'de
Meg-a-ni'ra
Meg-a-pen'thes
Meg'a-ra (29)
Meg-a're-us
Meg'a-ris
Me-gar'sus
Me-gas'the-nes
Me'ges
Me-gil'la
Me-gis'ta
Me'la Pom-po'ni-us
Me-gis'ti-a
Me-læ'næ
Me-lam'pus
Mel-anch-læ'ni
Me-lan'chrus
Mel'a-ne
Me-la'ne-us
Me-lan'i-da
Me-la'ni-on
Mel-a-nip'pe
Mel-a-nip'pi-des
Mel-a-nip'pus
Mel-a-nos'y-ri
Me-lan'thi-i (4)
Me-lan'thi-us
Me-lan'tho
Me-lan'thus
Me'las
Mel-e-a'ger
Me-le-ag'ri-des
Mel-e-san'der
Me'les
Mel-e-sig'e-nes, or Mel-e-sig'e-na
Me'li-a

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Mel-i-bœ'us
Mel-i-cer'ta
Mel-i-gu'nis
Me-li'na
Me-li'sa
Me-lis'sa
Me-lis'sus
Mel'i-ta
Mel-i-te'ne
Mel'i-tus, Accuser of Socrates
Me'li-us
Mel-ix-an'drus
Mel'la An-næ'us
Me-lob'o-sis (29)
Me'lon
Me'los
Mel'pi-a
Mel-pom'e-ne (29)
Me-mac'e-ni
Mem'mi-a
Mem'mi-us
Mem'non
Mem'phis
Mem-phi'tis
Me'na, or Me'nes
Me-nal'cas
Me-nal'ci-das
Men-a-lip'pe
Men-a-lip'pus
Me-nan'der
Me-na'pi-i (4)
Men'a-pis
Me'nas
Men-che'res
Men'des
Me-nec'les
Me-nec'li-des
Me-nec'ra-tes
Men-e-de'mus
Me-neg'e-tas
Men-e-la'i-a
Men-e-la'us
Me-ne'ni-us A-grip'pa
Men'e-phron
Me'nes
Men-es-the'i Por'tus
Me-nes'te-us, or Me-nes'the-us, or Mnes'the-us
Me-nes'thi-us
Men'e-tas
Me-nip'pa
Me-nip'pi-des
Me-nip'pus
Me'ni-us
Men'nis
Me-nod'o-tus
Me-nœ'ce-us
Me-nœ'tes
Me-nœ'ti-us (10)
Me'non
Me-nop'hi-lus
Men'ta, or Min'the
Men'tes
Men-tis'sa
Men'to
Men'tor
Me-nyl'lus
Me'ra
Me'ra, or Mœ'ra
Mer-cu'ri-us
Mer'cu-ry, Eng.
Me-ri'o-nes
Mer'me-rus
Merm'na-dæ
Mer'o-e (8)
Mer'o-pe (8)
Me'rops
Me'ros
Mer'u-la
Me-sab'a-tes
Me-sa'bi-us
Me-sa'pi-a
Me-sau'bi-us
Me-sem'bri-a
Me-se'ne
Mes-o-me'des
Mes-o-po-ta'mi-a
Mes-sa'la
Mes-sa-li'na (3)
Mes-sa-li'nus
Mes-sa'na
Mes-sa'pi-a
Mes'sa-tis
Mes'se (3)
Mes-se'is (5)
Mes-se'ne, or Mes-se'na
Mes-se'ni-a
Mes'tor
Me-su'la
Met'a-bus
Met-a-git'ni-a
Met-a-ni'ra
Met-a-pon'tum
Met-a-pon'tus
Me-tau'rus
Me-tel'la
Me-tel'li (3)
Me-thar'ma
Me-thi'on (11)
Me-tho'di-us
Me-tho'ne
Me-thyd'ri-um
Me-thym'na
Me-ti-a-du'sa
Me-til'i-a
Me-til'i-i (4)
Me-til'i-us
Me-ti'o-chus
Me'ti-on (11)
Me'tis
Me-tis'cus
Me'ti-us (10)
Me-tœ'ci-a
Me'ton
Met'o-pe
Me'tra
Me-tro'bi-us
Met'ro-cles
Met-ro-do'rus
Me-troph'a-nes
Me-trop'o-lis
Met'ti-us
Me-va'ni-a
Me'vi-us
Me-zen'ti-us (10)
Mi-ce'a

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Mi-cip'sa
Mic'y-thus (27)
Mi'das
Mi-de'a of Argos
Mid'i-a of Beotia
Mi-la'ni-on
Mi-le'si-i
Mi-le'si-us (10)
Mi-le'ti-a
Mi-le'ti-um (10)
Mi-le'tus
Mil'i-as
Mil'i-chus
Mi-li'nus
Mil-i-o'ni-a
Mi'lo
Mil-o'ni-us
Mil-ti'a-des
Mil'to
Mil'vi-us
Mil'y-as
Mi-mal'lo-nes
Mi'mas
Mim-ner'mus
Min'ci-us (10)
Min'da-rus
Mi-ne'i-des
Mi-ner'va
Min-er-va'li-a
Min'i-o
Min-næ'i (3)
Mi-no'a
Mi-no'is
Mi'nos
Min-o-tau'rus
Min'the
Min-tur'næ
Mi-nu'ti-a (10)
Mi-nu'ti-us
Min'y-æ
Min'y-as
Min'y-cus
Mi-ny'i-a
Min'y-tus
Mir'a-ces
Mi-se'num
Mi-se'nus
Mi-sith'e-us
Mi'thras
Mith-ra-cen'ses
Mith-ra-da'tes
Mi-thre'nes
Mith-ri-da'tes
Mith-ri-da'tis
Mith-ro-bar-za'nes
Mit-y-le'ne, and
Mit-y-le'næ
Mi'tys
Miz'æ-i
Mna-sal'ces (13)
Mna'si-as
Mnas'i-cles
Mna-sip'pi-das
Mna-sip'pus
Mna-sith'e-us
Mna'son (13)
Mna-syr'i-um
Mne'mon
Mne-mos'y-ne (13)
Mne-sar'chus
Mne-sid'a-mus
Mnes-i-la'us
Mne-sim'a-che
Mne-sim'a-chus
Mnes'ter
Mnes'the-us (13)
Mnes'ti-a
Mnes'tra
Mne'vis
Mo-a-pher'nes
Mo'di-a
Mœ'ci-a (5)
Mœ'nus
Mœ-rag'e-tes
Mœ'ris
Mœ'di
Mœ'on
Mœ-on'i-des
Mœ'si-a
Mo-le'i-a
Mo-li'o-ne
Mo'lo
Mo-lœ'is
Mo-lor'chus
Mo-los'si
Mo-los'si-a, or
Mo-los'sis
Mo-los'sus
Mol-pa'di-a
Mol'pus
Mo'lus
Mo-lyc'ri-ŏn
Mo-mem'phis
Mo'mus
Mœ'ra
Mo'na
Mo-næ'ses
Mo-ne'sus
Mo-ne'ta
Mon'i-ma
Mon'i-mus
Mon'o-dus
Mo-nœ'cus
Mo-no'le-us
Mo-noph'i-lus
Mon-ta'nus
Mo-noph'a-ge
Mon'y-chus
Mon'y-mus
Mo'phis
Mop'si-um
Mop-so'pi-a
Mop'sus
Mor-gan'ti-um
Mor'i-ni
Mor-i-tas'gus
Mo'ri-us
Mor'phe-us
Mors
Mo'rys
Mo'sa
Mos'chi (3) (12)
Mos'chi-on
Mos'chus
Mo-sel'la
Mo'ses
Mo-sych'lus
Mos-y-næ'ci
Mo-tho'ne
Mo-ty'a
Mu-ci-a'nus

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Mu'ci-us
Mu'cræ
Mul'ci-ber
Mu-lu'cha (29)
Mul'vi-us Pons
Mum'mi-us
Mu-na'ti-us (10)
Mun'da
Mu-ni'tus
Mu-nych'i-æ
Mu-ræ'na
Mur'cus
Mur-gan'ti-a
Mur-rhe'nus
Mur'ti-a (10)
Mus
Mu'sa An-to'ni-us
Mu'sæ
Mu-sæ'us
Mu-so'ni-us Ru'fus
Mus-te'la
Mu-thul'lus
Mu'ti-a (10)
Mu-til'i-a
Mu'ti-na
Mu-ti'nes
Mu-ti'nus
Mu'ti-us (10)

Mu-tu'nus, or Mu-ti'nus
Mu-tus'cæ
My-ag'rus, or My'o-des
Myc'a-le (29)
Myc-a-les'sus
My-ce'næ
Myc-e-ri'nus
Myc-i-ber'na
Myc'i-thus
My'con
Myc'o-ne (29)
My'don
My-e'nus
My-ec'pho-ris
Myg'don
Myg-do'ni-a
Myg'do-nus, or Myg'don
My-las'sa
My'les
My'le, or My'las
My-lit'ta
Myn'dus
My'nes
Myn'i-æ
My-o'ni-a

My-ri'na
My-ri'nus
Myr'i-œ
Myr-mec'i-des
Myr-mid'o-nes
My'ron
My-ro-ni-a'nus
My-ron'i-des
Myr'rha
Myr'si-lus
Myr'sus
Myr'te-a Venus
Myr-te'a, a City
Myr'ti-lus
Myr-to'um Ma're
Myr-tun'ti-um
Myr-tu'sa
Mys
My-scel'lus, or Mi-scel'lus
Myr'tis
Myr'ta-le
Mys'tes
Mys'i-a
My'son
Myth'e-cus
Myt-i-le'ne
My'us

N.

Nab-ar-za'nes
Nab-a-thæ'a
Na'bis
Na-dag'a-ra
Næ'ni-a
Næ'vi-us
Næv'o-lus
Na-har'va-li (3)
Nai'a-des
Na'is
Na-pæ'æ
Naph'i-lus

Nar
Nar'bo
Nar-bo-nen'sis
Nar-cæ'us
Nar-cis'sus
Nar'ga-ra
Na-ris'ci (3)
Nar'ni-a, or Nar'na
Nar-the'cis
Na-ryc'i-a (27)
Nar'ses
Nas-a-mo'nes

Nas'ci-o, or Na'ti-o
Nas'i-ca
Na-sid-i-e'nus
Na-sid'i-us
Na'so
Nas'sus, or Na'sus
Nas'u-a
Na-ta'lis
Nat'ta
Na'va
Nau'co-lus
Nau'cles

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Nau'cra-tes
Nau'cra-tis
Na'vi-us Ac'ti-us
Nau'lo-chus
Nau-pac'tus, or Nau-pac'tum
Nau'pli-a
Nau'pli-us
Nau'ra
Nau-sic'a-æ
Nau'si-cles
Nau-sim'e-nes
Nau-sith'o-e
Nau-sith'o-us
Nau'tes
Nax'os
Ne-æ'ra
Ne-æ'thus
Ne-ai'ces
Ne-al'i-ces
Ne-an'thes
Ne-ap'o-lis
Ne-ar'chus
Ne-bro'des
Ne-broph'o-nos
Ne'chos
Nec-ta-ne'bus, and Nec-tan'a-bis
Ne-cys'i-a
Ne'is
Ne'le-us (29)
Ne'lo
Ne-mæ'a
Ne-me-si-a'nus
Nem'e-sis
Ne-me'si-us (10)
Nem-o-ra'li-a
Nem'e-tes
Ne-o-bu'le (29)
Ne-o-cæ-sa'ri-a
Ne-och'a-bis
Ne'o-cles
Ne-og'e-nes
Ne-om e-ris
Ne'on
Ne-op-ti'chos
Ne-op-o'e-mus
Ne'o-ris
Ne'pe
Ne-phe'li-a
Neph'e-le
Neph-er-i'tes
Ne'pias
Ne'pi-a
Ne'pos
Ne-po-ti-a'nus
Nep'thys
Nep-tu'ni-a
Nep-tu'ni-um
Nep-tu'ni-us
Nep-tu'nus
Nep'tune, Eng.
Ne-re'i-des
Ne're-ids, Eng.
Ne-re'i-us
Ne're-us
Ner'i-phus
Ner'i-tos
Ne'ri-us
Ne'ro
Ne-ro'ni-a
Ner-to-brig'i-a
Ner'va Coc-ce'i-us
Ner'vi-i (3)
Ner'u-lum
Ne-sæ'a
Ne-sim'a-chus
Ne'sis
Nes'sus
Nes'to-cles
Nes'tor
Nes-to'ri-us
Nes'tus, or Nes'sus
Ne'sum
Ne'u-ri
Ni-cæ'a
Ni-cag'o-ras
Ni-can'der
Ni-ca'nor
Ni-car'chus
Nic-ar-chi'des
Ni-ca'tor
Ni'ce
Nic-e-pho'ri-um
Nic-e-pho'ri-us
Ni-ceph'o-rus
Nic-er-a'tus
Ni-ce'tas
Nic-e-te'ri-a
Nic'i-a
Nic'i-as
Ni-cip'pe
Ni-cip'pus
Ni'co
Ni-coch'a-res
Nic'o-cles
Ni-coc'ra-tes
Ni-co'cre-on
Nic-o-de'mus
Nic-o-do'rus
Ni-cod'ro-mus
Nic-o-la'us
Ni-com'a-cha
Ni-com'a-chus
Nic-o-me'des
Nic-o-me'di-a
Ni'con
Ni-co'ni-a
Nic'o-phron
Ni-cop'o-lis
Ni-cos'tra-ta
Ni-cos'tra-tus
Nic-o-te'le-a
Ni-cot'e-les
Ni'ger
Ni-gid'i-us Fig'u-lus
Ni-gri'tæ
Ni'le-us
Ni'lus
Nin'ni-us
Nin'i-as
Ni'nus
Nin'y-as
Ni'o-be
Ni-phæ'us
Ni-pha'tes
Ni'phe
Nir'e-us
Ni'sa
Ni-sæ'a

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Ni-se'i-a
Ni-sæ'e
Nis'i-bis
Ni'sus
Ni-sy'ros
Ni-te'tis
Ni-to'cris
Nit'ri-a
No'as
Noc'mon
Noc-ti-lu'ca
No'la
Nom-en-ta'nus
Nom'a-des
No'mæ
No-men'tum
No'mi-i (3)
No'mi-us
No-na'cris (29)
No'ni-us
Non'ni-us Marcel'lus
No'pi-a, or Cno'pi-a
No'ra
No'rax
Nor'ba
Nor-ba'nus, C.
Nor'i-cum
Nor-thip'pus

Nor'ti-a (10)
No'thus
No'nus
No'ti-um (10)
No'tus
No-va'tus
No-vi-o-du'num
No'vi-us Pris'cus
Nou'nus
Nox
Nu-ce'ri-a
Nu-ith'o-nes
Nu'ma Pom-pil'i-us
Nu-ma'na
Nu-man'ti-a
Nu-man-ti'na
Nu-ma'nus Rem'ulus
Nu-me'nes
Nu-me'ni-a, or Ne-o-me'ni-a
Nu-me'ni-us
Nu-me-ri-a'nus
Nu-me'ri-us
Nu-mi'cus
Nu'mi-da
Nu-mid'i-a
Nu-mid'i-us
Nu'mi-tor
Nu-mi-to'ri-us

Nu-mo'ni-us
Nun-co're-us
Nun'di-na (29)
Nun'di-næ (29)
Nur'sæ
Nur'sci-a
Nur'si-a (10)
Nu'tri-a
Nyc-te'is
Nyc-te'li-us
Nyc'te-us
Nyc-tim'e-ne
Nyc'ti-mus
Nym-bæ'um
Nym'phæ
Nymphs, Eng.
Nym-phæ'um
Nym-phæ'us
Nym-phid'i-us
Nym'phis
Nym-pho-do'rus
Nym-pho-lep'tes
Nym'phon
Nyp'si-us
Ny'sa, or Nys'sa
Ny-sæ'us
Ny'sas
Ny-si'a-des
Ny-si'ros
Nys'sa

O.

O'a-rus
O-ar'ses
O'a-sis
O-ax'es
O-ax'us
Ob-ul-tro'ni-us
O-ca'le-a, or O-ca'li-a
O-ce'i-a

O-ce-an'i-des, and O-ce-an-it'i-des
O-ce-a'nus
O-cel'ius
O-ce'lum
O'cha
O-che'si-us
O'chus
Oc'nus

O-cric'u-lum
O-crid'i-on
O-cris'i-a
Oc-ta-cil'li-us
Oc-ta'vi-a
Oc-ta-vi-a'nus
Oc-ta'vi-us
Oc-tol'o-phum
O-cy'a-lus

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O-cyp′e-te
O-cyr′o-e
Od-e-na′tus
O-des′sus
O-di′nus
O-di′tes
Od-o-a′cer
Od-o-man′ti (3)
Od′o-nes
Od′ry-sæ
O-dys′sę-a
Od′ys-sey, Eng.
Œ-ag′rus, and
Œ′a-ger
Œ-an′thæ, and
Œ-an′thi-a
Œ′ax (5)
Œ-ba′li-a
Œb′a-lus (5)
Œb′a-res
Œ-cha′li-a
Œ-cli′des
Œc′le-us
Œc-u-me′ni-us
Œd-i-po′di-a
Œd′i-pus (5)
Œ′me
Œ-nan′thes
Œ′ne
Œ′ne-a
Œ′ne-us
Œ-ni′des
Œn′o-e
Œ-nom′a-us
Œ′non
Œ-no′na
Œ-no′ne
Œ-no′pi-a
Œ-nop′i-des
Œ-no′pi-on
Œn′o-tri (3)
Œ-no′tri-a
Œn′o-trus
Œ-nu′sæ
Œ′o-nus
Œr′o-e
Œ′ta

Œt′y-lus, or
Œt′y-lum
O-fel′lus
O′fi (3)
Og-dol′a-pis
Og-do′rus
Og′mi-us
Og′o-a
O-gul′ni-a
Og′y-ges (29)
O-gyg′i-a
Og′y-ris (29)
O-ic′le-us
O-il′e-us
O-i-li′des
Ol′a-ne
O-la′nus
Ol′ba, or Ol′bus
Ol′bi-a
Ol′bi-us
Ol-chin′i-um
O-le′a-ros, or
Ol′i-ros
O-le′a-trum
O′len
Ol′e-nus, or
Ol′e-num
Ol′ga-sys
Ol-i-gyr′tis
O-lin′thus
Ol-i-tin′gi
Ol′li-us
Ol-lov′i-co
Ol′mi-us
O-lin′i-æ
Ol-o-phyx′us
O-lym′pe-um
O-lym′pi-a
O-lym′pi-as
O-lim-pi-o-do′rus
O-lym′pi-us
O-lym′pus
Ol-ym-pu′sa
O-lyn′thus
O-ly′ras
O-ly′zon
O-ma′ri-us

Om′bi (3)
Om′bri (3)
Om′o-le, or
Hom′o-le
Om-o-pha′gi-a
Om′pha-le (29)
Om′pha-los
O-næ′um, or
Oæ′ne-um
O-na′rus
O-nas′i-mus
O-na′tas
On-ches′tus
O-ne′i-on
O-nes′i-mus
On-e-sip′pus
O-ne′si-us
On-e-tor′i-des
On-e-sic′ri-tus
O′ni-um
On′o-ba
O-noch′o-nus
On-o-mac′ri-tus
On-o-mar′chus
On-o-mas-tor′i-des
On-o-mas′tus
On′o-phas
On′o-phis
On-o-san′der
On′y-thes
O-pa′li-a
O-phe′las
O-phel′tes
O-phen′sis
O′phi-a
O-phi′on (26)
O-phi-o′ne-us
O-phi-u′sa
Op′i-ci
O′pis
O-pil′i-us
Op′i-ter
O-pim′i-us
Op-i-ter-gi′ni
O-pi′tes
Op′pi-a
Op-pi-a′nus

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Op-pid'i-us
Op'pi-us
Ops
O'pus
Op-ta'tus
Op'ti-mus
O'ra
O-rac'u-lum
O-ræ'a
Or'a-sus
Or-be'lus
Or-bil'i-us Pupil'lus
Or-bo'na
Or'ca-des
Or-cha'lis
Or'cha-mus
Or-chom'e-nus, or Or-chom'e-num
Or'cus
Or-cyn'i-a
Or-des'sus
O-re'a-des
O're-ads, Eng.
O're-as
O-res'tæ
O-res'tes
O-res'te-um
Or-es-ti'dæ
Or'e-tæ
Or-e-ta'ni
Or-e-til'i-a
O-re'um
Or'ga, or Or'gas
Or-ges'sum
Or-get'o-rix
Or'gi-a
O-rib'a-sus
Or'i-cum, or Or'i-cus
O'ri-ens
Or'i-gen
O-ri'go
O-ri'nus
O-ri-ob'a-tes
O-ri'on (26)
O-ris'sus
Or-i-sul'la Liv'i-a
O-ri'tæ
O-rith-y-i'a
O-rit'i-as
O-ri-un'dus
Or'me-nus
Or'ne-a
Or'ne-us
Or-ni'thon
Or'ni-tus
Or-nos'pa-des
Or-nyt'i-on (11)
O-ro'bi-a
O-ro'des
O-rœ'tes
O-rom'e-don
O-ran'tas
O-ron'tes
Or-o-pher'nes
O-ro'pus
O-ro'si-us
Or'phe-us (29)
Or-sed'i-ce
Or-se'is
Or-sil'lus
Or-sil'o-chus
Or'si-nes
Or-sip'pus
Or'ta-lus, M.
Or-thag'o-ras
Or'the
Or-thæ'a
Or'thi-a
Or'thrus
Or-tyg'i-a
Or-tyg'i-us
O'rus
O-ry-an'der
O'ryx
Os-cho-pho'ri-a
Os'ci (3)
Os'ci-us (10)
Os'cus
O-sin'i-us
O-si'ris
O-sis'mi-i (3)
Os'pha-gus
Os-rho-e'ne
Os'sa
Os'ti-a
Os-to'ri-us
Os-y-man'dy-as
Ot-a-cil'i-us
O-ta'nes
O'tho, M. Sal'vi-us
Oth-ry-o'ne-us (29)
O'thrys
O'tre-us
O-trœ'da
O'tus
O'tys
O-vid'i-us
Ov'id, Eng.
O-vin'i-a
O-vin'i-us
Ox-ar'tes
Ox-id'a-tes
Ox'i-mes
Ox-i'o-næ
Ox'us
Ox-y'a-res
Ox-y-ca'nus
Ox-yd'ra-cæ
Ox'y-lus
Ox-yn'thes
Ox-yp'o-rus
Ox-y-ryn'chus
Oz-i'nes
Oz'o-læ, or Oz'o-li

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P.

Pa-ca-ti-a'nus
Pac'ci-us (10)
Pa'ches
Pa-chi'nus
Pa-co'ni-us
Pac'o-rus
Pac-to'lus
Pac'ty-as
Pac'ty-es
Pa-cu'vi-us
Pa-dæ'i (3)
Pad'u-a
Pa'dus
Pa-du'sa
Pæ'an
Pæ'di-us
Pæ-ma'ni
Pæ'on
Pæ'o-nes
Pæ-o'ni-a
Pæ-on'i-des
Pæ'os
Pæ'sos
Pæs'tum
Pæ-to'vi-um
Pæ'tus Cæ-cin'na
Pag'a-sæ, or
Pag'a-sa
Pag'a-sus
Pa'gus
Pa-la'ci-um, or
Pa-la'ti-um
Pa-læ'a
Pal-e-ap'o-lis
Pa-læ'mon, or
Pal'e-mon
Pa-læp'a-phos
Pa-læph'a-tus
Pa-læp'o-lis
Pa-læs'te
Pal-æ-sti'na
Pa-læ-sti'nus
Pal-a-me'des
Pa-lan'ti-a
Pal-a-ti'nus
Pa-lan'ti-um
Pa'le-is, or Pa'læ
Pa'les
Pal-fu'ri-us Su'ra
Pa-li'ci, or Pa-lis'ci
Pa-lil'i-a
Pal-i-nu'rus
Pal-i-sco'rum, or
Pal-i-co'rum
Pal'la-des
Pal-la'di-um
Pal-la'di-us
Pal-lan-te'um
Pal-lan'ti-as
Pal-lan'ti-des
Pal'las
Pal-le'ne
Pal'ma
Pal-my'ra (29)
Pal-phu'ri-us
Pa-mi'sos
Pam-me'nes
Pam'mon
Pam'pa
Pam'phi-lus
Pam'phos
Pam'phy-la
Pam-phyl'i-a
Pan
Pan-a-ce'a
Pa-næ'ti-us
Pan'a-res
Pan-a-ris'te
Pan-ath-e-næ'a
Pan-chæ'a,
Pan-che'a, or
Pan-cha'i-a
Pan'da
Pan'da-ma
Pan-da'ri-a
Pan'da-rus
Pan'da-tes
Pan-de'mus
Pan'di-a
Pan-di'on (11)
Pan-do'ra
Pan-do'si-a
Pan'dro-sos
Pan'e-nus, or
Pa-næ'us
Pan-gæ'us
Pa-ni'a-sis
Pa-ni-o'ni-um
Pa'ni-us (20)
Pan-no'ni-a
Pan-om-phæ'us
Pan'o-pe, or
Pan-o-pe'a
Pan'o-pes
Pa-no'pe-us
Pa-no'pi-on
Pa-nop'o-lis
Pa-nor'mus
Pan'sa, C.
Pan-tag-nos'tus
Pan-tag'y-as
Pan-ta'le-on
Pan-tau'chus
Pan'te-us
Pan'thi-des
Pan-the'a
Pan'the-on (29)
Pan'the-us, or
Pan'thus
Pan-tho'i-des
Pan-ti-ca-pæ'um
Pan-tic'a-pes
Pan-til'i-us
Pa-ny'a-sis
Pa-ny'a-sus
Pa-pæ'us
Pa-pha'ges
Pa'phi-a
Paph-la-go'ni-a

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Pa'phos
Pa'phus
Pa-pi-a'nus
Pa'pi-as
Pa-pin-i-a'nus
Pa-pin'i-us
Pa-pir'i-a
Pa-pir'i-us
Pap'pus
Pa-pyr'i-us
Par-a-bys'ton
Par-a-di'sus
Pa-ræt'a-cæ
Par-æ-to'ni-um
Par'a-li (3)
Par'a-lus
Pa-ra'si-a
Pa-ra'si-us
Par'cæ
Par'is
Pa-ris'a-des
Pa-ris'i-i (4)
Par'i-sus
Pa'ri-um
Par'ma (3)
Par-men'i-des
Par-me'ni-o
Par-nas'sus
Par'nes
Par-nes'sus
Par'ni
Pa'ron
Par-o-re'i-a
Pa'ros
Par-rha'si-a
Par-rha'si-us
Par-tha-mis'i-ris
Par-tha'on
Par-the'ni-æ, and
Par-the'ni-i (3)
Par-the'ni-a
Par-the'ni-on
Par-the'ni-us
Par'the-non
Par-then-o-pæ'us
Par-then'o-pe
Par'thi-a
Par-thy-e'ne
Pa-rys'a-des
Par-y-sa'tis (29)
Pa-sar'ga-da
Pa'se-as
Pas'i-cles
Pa-sic'ra-tes
Pa-siph'a-e
Pa-sith'e-a
Pa-sit'i-gris
Pas'sa-ron
Pas-si-e'nus
Pa'sus
Pat'a-ra
Pa-ta'vi-um
Pa-ter'cu-lus
Pa-tiz'i-thes
Pat'mos
Pa'træ
Pa'tro
Pat'ro-cli (29)
Pat'ro-cles (29)
Pa-tro'clus (29)
Pat-ro-cli'des
Pa'tron
Pat'ro-us
Pa-tul'ci-us
Pau'la
Pau-li'na (3)
Pau-li'nus
Pau'lus Æ-myl'i-us
Pa'vor
Pau-sa'ni-as
Pau'si-as
Pax
Pax'os
Pe'as
Pe-dæ'us
Pe-da'ci-a
Pe-da'ni
Pe-da'ni-us
Ped'a-sus
Pe-di'a-dis
Pe'di-as
Pe'di-us Blæ'sus
Pe'do
Pe-di-a'nus
Pe'dum
Pe-gas'i-des
Peg'a-sis
Peg'a-sus
Pel'a-gon
Pe-lar'ge
Pe-las'gi (3)
Pe-las'gi-a, or
Pe-las-gi'o-tis
Pe-las'gus
Pel-e-thro'ni-i (4)
Pe'le-us (29)
Pe-li'a-des
Pe'li-as
Pe-li'des
Pe-lig'ni
Pe-lig'nus
Pel-i-næ'us
Pel-in-næ'um
Pe'li-on
Pe'li-um
Pel'la
Pel-la'næ
Pel-le'ne
Pel-o-pe'a, or
Pel-o-pi'a
Pel-o-pe'i-a
Pel-o'pi-a
Pe-lop'i-das
Pel-o-pon-ne'sus
Pe'lops
Pe'lor
Pe-lo'ri-a
Pe-lo'rum, or
Pe-lo'rus
Pe-lu'si-um
Pe-na'tes
Pen-da'li-um
Pe-ne'i-a, Pen'e-is
Pe-ne'li-us
Pe-nel'o-pe
Pe'ne-us (29), or
Pe-ne'us
Pen'i-das

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Pen-tap'o-lis
Pen-the-si-le'a
Pen'the-us (29)
Pen'thi-lus
Pen'thy-lus
Pep-ar-te'hos
Peph-re'do
Pe-ræ'a
Per-a-sip'pus
Per-co'pe
Per-co'si-us
Per-co'te
Per-dic'cas
Per'dix
Pe-ren'na
Pe-ren'nis
Pe're-us (29)
Per'ga
Per'ga-mus
Per'ge
Per'gus
Pe-ri-an'der
Pe-ri-ar'chus
Per-i-bœ'a
Per-i-bo'mi-us
Per'i-cles
Per-i-clym'e-nus
Pe-rid'i-a
Pe-ri-e-ge'tes
Pe-ri-e're
Pe-rig'e-nes
Pe-rig'o-ne
Per-i-la'us
Per-i-le'us
Pe-ril'la
Pe-ril'lus
Per-i-me'de
Per-i-me'la
Pe-rin'thus
Per-i-pa-tet'i-ci (3)
Per'i-pa-tet-ics
Pe-riph'a-nes
Per'i-phas
Pe-riph'a-tus
Per-i-phe'mus
Pe r ph-o-:e'tus
Pe-ris a-ces
Pe-ris'the-nes
Pe-rit'a-nus
Per'i-tas
Per-i-to'ni-um
Pe'ro, or Per'o-ne
Per'o-e
Per-mes'sus
Per'o-la
Per-pen'na, M.
Per-pe-re'ne
Per-ran'thes
Per-rhæ'bi-a
Per'sa, or Per-se'is
Per'sæ
Per-sæ'us
Per-se'e
Per-se'is
Per-seph'o-ne
Per-sep'o-lis
Per'ses
Per'se-us (29)
Per'se-us, or Per'ses
Per'si-a
Per'sis
Per'si-us Flac'cus
Per'ti-nax
Pe-ru'si-a
Pes-cen'ni-us
Pes-si'nus
Pe-ta'li-a
Pet'a-lus
Pe-te'li-a
Pet-e-li'nus
Pe-te'on
Pe'te-us
Pe-til'i-a
Pe-til'i-i (3)
Pe-til'i-us
Pet-o-si'ris
Pe'tra
Pe-træ'a
Pe-trei'us
Pe-tri'num
Pe-tro'ni-a
Pe-tro'ni-us
Pet'ti-us
cu'ce
Peu-ces'tes
Peu-ce'ti-a
Peu-ci'ni (4)
Peu-co-la'us
Pex-o-do'rus
Phæ'a
Phæ-a'ci-a
Phæ'ax
Phæd'i-mus
Phæ'don
Phæ'dra
Phæ'dri-a
Phæ'drus
Phæd'y-ma
Phæ-mon'o-e
Phæn-a-re'te
Phæ'ni-as
Phæn'na
Phæn'nis
Phæs'a-na
Phæs'tum
Pha'e-ton
Pha-e-ton-ti'a-des
Pha-e-tu'sa
Phæ'us
Pha-ge'si-a
Pha'læ
Pha-læ'cus
Pha-læ'si-a
Pha-lan'thus
Phal'a-ris
Pha'nas
Phal'a-rus
Phal'ci-don
Pha'le-as
Pha-le're-us (29)
Pha-le'ris
Pha-le'ron, or
Phal'e-rum
Pha-le'rus
Pha'li-as
Phal'li-ca
Pha-lys'i-us
Pha-næ'us
Phan-a-ræ'a
Pha'nes
Phan'o-cles

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Phan-o-de'mus
Phan-ta'si-a
Pha'nus
Pha'on
Pha'ra
Pha-rac'i-des
Pha'ræ, or Phe'ræ
Pha-ras'ma-nes
Pha'rax
Pha'ris
Phar-me-cu'sa
Phar-na-ba'zus
Phar-na'ces (29)
Phar-na-pa'tes
Phar-nas'pes
Phar'nus
Pha'ros
Phar-sa'li-a
Phar'te
Pha'rus
Pha-ru'si-i, or
Phau-ra'si-i
Pha'si-as
Phar'y-bus
Pha-ryc'a-don
Phar'y-ge
Pha-se'lis
Pha-si-a'na
Pha'sis
Phas'sus
Phau'da
Phav-o-ri'nus
Pha-yl'lus
Phe'a, or Phe'i-a
Phe-ca'dum
Phe'ge-us, or
Phle'ge-us
Phel'li-a
Phel'lo-e
Phel'lus
Phe'mi-us
Phe-mon'o-e
Phe-ne'um
Phe'ne-us (lacus)
Phe'ræ
Phe-ræ'us
Phe-rau'les
Phe-rec'lus
Phe-rec'ra-tes
Pher-e-cy'des
Phe-ren'da-tes
Pher-e-ni'ce
Phe'res
Phe-re'ti-as (10)
Pher-e-ti'ma
Pher'i-num
Phe'ron
Phi'a-le
Phi-a'li-a, or
Phi-ga'li-a
Phi'a-lus
Phic'o-res
Phid'i-as
Phid'i-le
Phi-dip'pi-des
Phi-dit'i-a
Phi'don
Phid'y-le
Phig-a'le-i
Phi'la
Phil-a-del'phi-a
Phil-a-del'phus
Phi'læ
Phi-læ'ni
Phi-læ'us
Phi-lam'mon
Phi-lar'chus
Phi-le'mon
Phi-le'ne
Phi-le'ris
Phil'e-ros
Phi-le'si-us
Phil-e-tæ'rus
Phi-le'tas
Phi-le'ti-us (10)
Phil'i-das
Phil'i-des
Phi-lin'na
Phi-li'nus
Phi-lip'pe-i
Phi-lip'pi
Phil-lip'pi-des
Phi-lip'po-lis
Phi-lip'pus
Phi-lis'cus
Phi-lis'ti-on (11)
Phi-lis'tus
Phil'lo
Phi'lo
Phil-o-bœ'o-tus
Phi-loch'o-rus
Phil'o-cles
Phi-loc'ra-tes
Phil-oc-te'tes
Phil-o-cy'prus
Phil-o-da-me'a
Phil-o-de'mus
Phi-lod'i-ce
Phil-o-la'us
Phi-lol'o-gus
Phi-lom'a-che
Phi-lom'bro-tus
Phil-o-me'dus
Phil-o-me'la
Phil-o-me'lus
Phi'lon
Phi-lon'i-des
Phil'o-nis
Phi-lon'o-e
Phi-lon'o-me
Phi-lon'o-mus
Phil'o-nus
Phi-lop'a-tor
Phil'o-phron
Phil-o-pœ'men
Phi-los'tra-tus
Phi-lo'tas
Phi-lot'e-ra
Phi-lot'i-mus
Phi-lo'tis
Phi-lox'e-nus
Phil-lyl'li-us
Phil'y-ra
Phil'y-res
Phi-lyr'i-des
Phi-ne'us (29)
Phin'ta
Phin'ti-as
Phla
Phleg'e-las
Phleg'e-thon

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Phle'gi-as
Phle'gon
Phle'gra
Phle'gy-e
Phle'gy-as
Phli'as
Phli'us
Phlœ'us
Pho-be'tor
Pho-cæ'a
Pho-cen'ses, and Pho'ci-ci (3)
Pho-cil'i-des
Pho'ci-on
Pho'cis
Pho'cus
Pho-cyl'i-des
Phœ'be
Phœ'be-um
Phœb'i-das
Phœ-big'e-na
Phœ'bus
Phœ'mos
Phœ-ni'ce, or Phœ-nic'i-a
Phœ-ni'ce
Phœ-nic'i-a
Phœ-ni'cus
Phœn-i-cu'sa
Phœ-nis'sa
Phœ'nix
Phol'o-e
Pho'lus
Phor'bas
Phor'cus, or Phor'cys
Phor'mi-o
Phor'mis
Pho-ro'ne-us (29)
Pho-ro'nis
Pho-ro'ni-um
Pho-ti'nus
Pho'ti-us
Phox'us
Phra-a'tes
Phra-at'i-ces
Phra-da'tes
Phra-gan'de
Phra-ha'tes
Phra-nic'a-tes
Phra-or'tes
Phras'i-cles
Phras'i-mus
Phra'si-us
Phra-ta-pher'nes
Phri-a-pa'ti-us
Phrix'us
Phron'i-ma
Phron'tis
Phru'ri (3)
Phry'ges
Phryg'i-a
Phry'ne
Phryn'i-cus
Phry'nis
Phry'no
Phryx'us
Phthi'a (14)
Phthi-o'tis
Phy'a
Phy'cus
Phyl'a-ce
Phyl'a-cus
Phy-lar'chus
Phy'las
Phy'le
Phyl'e-is
Phy-le'us
Phyl'i-ra
Phyl'la
Phyl-la'li-a
Phyl-le'i-us
Phyl'lis
Phyl'li-us
Phyl-lod'o-ce
Phyl'los
Phyl'lus
Phy-scel'la
Phys'ci-on
Phys'co-a
Phys'con
Phys'cos
Phys'cus
Phy-tal'i-des
Phy'ton
Phyx'i-um
Pi'a, or Pi-a'li-a
Pi'a-sus
Pi-ce'ni (3)
Pi-cen'ti-a
Pic-en-ti'ni (4)
Pi-ce'num
Pi'cra
Pic'tæ, or Pic'ti
Pic-ta'vi, or Pict'o-nes
Pic-ta'vi-um
Pic'tor
Pi-cum'nus, and Pi-lum'nus
Pi'cus
Pi-do'rus
Pid'y-tes
Pi'e-lus
Pi'e-ra
Pi-e'ri-a
Pi-er'i-des
Pi'e-ris
Pi'e-rus
Pi'e-tas
Pi'gres
Pi-lum'nus
Pim'pla
Pim-pra'na
Pin'a-re
Pi-na'ri-us
Pin'da-rus
Pin'da-sus
Pin-de-nis'sus
Pin'dus
Pin'na
Pin'thi-as
Pi'on
Pi-o'ni-a
Pi-ræ'us, or Pi-ræ'e-us
Pi-re'ne
Pi-rith'o-us
Pi'rus
Pi'sa
Pi'sæ

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Pi-sæ'us
Pi-san'der
Pi-sa'tes, or Pi-sæ'i
Pi-sau'rus
Pi-se'nor
Pis'e-us
Pis'i-as
Pi-si'di-a
Pi-sid'i-ce
Pi'sis
Pis-is-trat'i-dæ
Pis-is-trat'i-des
Pi-sis'tra-tus
Pi'so
Pi-so'nis
Pis'si-rus
Pis'tor
Pi'sus
Pi-suth'nes
Pit'a-ne
Pith-e-cu'sa
Pith'e-us
Pi'tho
Pith-o-la'us
Pi-tho'le-on
Pi'thon
Pi'thys
Pit'ta-cus
Pit'the-a
Pit-the'is
Pit'the-us
Pit-u-a'ni-us
Pit-u-la'ni (3)
Pit-y-æ'a
Pit-y-as'sus
Pit-y-o-ne'sus
Pit-y-u'sa
Pi'us
Pla-cen'ti-a
Plac-i-dei-a'nus
Pla-cid'i-a
Pla-cid'i-us
Pla-na'si-a
Plan-ci'na
Plan'cus
Pla-tæ'a
Pla-tæ'æ

Pla-ta'ni-us
Pla'to
Plau'ti-a
Plau'ti-us
Plau-ti-a'nus
Plau-til'la
Plau'tus
Plei'a-des
Plei'o-ne
Plem-myr'i-um
Plem'ne-us (29)
Pleu-ra'tus
Pleu'ron
Plex-au're
Plex-ip'pus
Plin'i-us Se-cun'dus
Plin-thi'ne
Plis-tar'chus
Plis'tha-nus
Plis'the-nes
Plis-ti'nus
Plis-to'a-nax
Plis-to'nax
Plis-to-ni'ces
Plis'tus
Plo'tæ
Plo-ti'na
Plot-i-nop'o-lis
Plo-ti'nus
Plo'ti-us
Plu-tar'chus
Plu'tarch, Eng.
Plu'ti-a
Plu'to
Plu-to'ni-um
Plu'tus
Plu'vi-us
Plyn-te'ri-a
Pnig'e-us (13)
Pob-lic'i-us
Pod-a-lir'i-us
Po-dar'ce
Po-dar'ces
Po-da'res
Po-dar'ge
Po-dar'gus

Pœ'as
Pœc'i-le
Pœ'ni (3)
Pœ'on
Pœ-o'ni-a
Pœ'us
Po'gon
Po'la
Pol-e-mo-cra'ti-a
Pol'e-mon
Po'li-as
Pol-i-ei'a
Po-li-or-ce'tes
Po-lis'ma
Po-lis'tra-tus
Po-li'tes
Pol-i-to'ri-um
Pol-lin'e-a
Pol'la Ar-gen-ta'ri-a
Pol-len'ti-a
Pol'li-o
Pol'lis
Pol'li-us Fe'lix
Pol-lu'ti-a
Pol'lux
Pol'tis
Po'lus
Po-lus'ca
Pol-y-æ'nus
Pol'y-nus
Pol-y-ar'chus
Po-lyb'i-das
Po-lyb'i-us, or Pol'y-bus
Pol-y-bœ'a
Pol-y-bœ'tes
Pol-y-bo'tes
Pol'y-bus
Pol-y-ca'on
Pol-y-car'pus
Pol-y-cas'te
Po-lych'a-res
Pol-y-cle'a
Pol'y-cles
Pol-y-cle'tus
Po-lyc'li-tus

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Po-lyc'ra-tes
Pol-y-cre'ta, or
Pol-y-cri'ta
Po-lyc'ri-tus
Po-lyc'tor
Po-lyd'a-mas
Pol-y-dam'na
Pol-y-dec'tes
Pol-y-deu-ce'a
Pol-y-do'ra
Pol-y-dæ'mon
Pol-y-do'rus
Po-lyg'i-us
Pol-yg-no'tus
Po-lyg'o-nus
Pol-y-hym'ni-a,
and Po-lym'ni-a
Po-ly-id'i-us
Pol-y-la'us
Po-lym'e-nes
Pol-y-me'de
Po-lym'e-don
Pol-y-me'la
Pol-ym-nes'tes
Pol-ym-nes'tor
Pol-y-ni'ces
Po-lyn'o-e
Pol-y-pe'mon
Pol-y-per'chon
Pol-y-phe'mus
Pol-y-phon'tes
Pol-y-pœ'tes
Po-lys'tra-tus
Pol-y-tech'nus
Po-lyt'i-on (10)
Pol-y-ti-me'tus
Pol'y-phron
Po-lyt'ro-pus
Po-lyx'e-na
Pol-yx-en'i-das
Po-lyx'e-nus
Po-lyx'o
Pol-y-ze'lus
Pom-ax-æ'thres
Po-me'ti-a (10)
Po-me'ti-i (3)
Pom-e-ti'na
Po-mo'na
Pom-pei'a (5)
Pom-pei-a'nus
Pom-pei'i, or
Pom-pei'um
Pom-pei-op'o-lis
Pom-pei'us
Pom-pil'i-us Nu'ma
Pom-pil'i-a
Pom-pi'lus
Pom-pis'cus
Pom-po'ni-a
Pom-po'ni-us
Pom-po-si-a'nus
Pomp-ti'ne
Pomp-ti'nus
Pom'pus
Pon'ti-a
Pon'ti-cum ma're
Pon'ti-cus
Pon-ti'na
Pon-ti'nus
Pon'ti-us
Pon'tus
Pon'tus Eu-xi'nus
Po-pil'i-us
Pop-lic'o-la
Pop-pæ'a Sa-bi'na
Pop-pæ'us Sa-
bi'nus
Pop-u-lo'ni-a
Por'ci-a
Por'ci-us (10)
Po-red'o-rax
Po-ri'na
Por-o-se-lc'ne
Por-phyr'i-on
Por-phyr'i-us
Por'ri-ma
Por-sen'na, or
Por'se-na (29)
Por'ti-a, and
Por'ti-us (10)
Port'mos
Por-tum-na'li-a
Por-tum'nus
Po'rus
Po-si'des
Pos-i-de'um
Po-si'don
Pos-i-do'ni-a
Pos-i-do'ni-us
Po'si-o
Post-hu'mi-a
Post-hu'mi-us
Post-ver'ta
Pos-tu'mi-us
Po-tam'i-des
Pot'a-mon
Po-thi'nus
Po'thos
Pot-i-dæ'a
Pot'i-na
Po-tit'i-us (27)
Pot'ni-æ
Prac'ti-um (10)
Præ'ci-a
Præ-nes'te
Præ'sos
Præ'sti (3)
Præ'tor
Præ-to'ri-us
Præ-tu'ti-um (10)
Prat'i-nas
Prax-ag'o-ras
Prax'i-as
Prax-id'a-mas
Prax-id'a-ce
Prax'i-la
Prax-iph'a-nes
Prax'is
Prax-it'e-les
Prax-ith'e-a
Pre-u'ge-nes
Prex-as'pes
Pri-am'i-des
Pri'a-mus
Pri-a'pus
Pri-e'ne
Pri'ma
Pri'on
Pris-cil'la
Pris'cus
Pris'tis

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Pri-ver'nus
Pri-ver'num
Pro'ba
Pro'bus, M.
Pro'cas
Proch'y-ta
Pro-cil'i-us
Pro-cil'la
Pro-cil'lus
Proc'le-a
Pro'cles
Proc'ne
Pro-cli'dæ
Proc-on-ne'sus
Pro-co'pi-us
Pro'cris
Pro-crus'tes
Proc'u-la
Proc-u-lei'us
Proc'u-lus
Prod'i-cus
Pro-er'na
Prœt'i-des
Prœ'tus
Pro'cy-on
Prog'ne
Pro-la'us
Prom'a-chus
Pro-math'i-das
Pro-ma'thi-on
Prom'e-don
Prom-e-næ'a
Pro-me'the-i
Pro-me'the-us (29)
Pro-me'this, and
Prom-e-thi'des
Prom'e-thus
Prom'u-lus
Pro-nap'i-des
Pro'nax
Pron'o-e
Pron'o-mus
Pron'o-us
Pron'u-ba
Pro-per'ti-us
Pro-pœt'i-des
Pro-pon'tis
Pro-py-le'a
Pros-chys'ti-us (10)
Pro-ser'pi-na (8)
Pros'er-pine, Eng.
Pros-o-pi'tis
Pro-sym'na
Pro-tag'o-ras
Prot-a-gor'i-des
Pro'te-i Co-lum'næ
Pro-tes-i-la'us
Pro'te-us
Pro-the'nor
Proth'e-us
Proth'o-us
Pro'to
Prot-o-ge-ne'a
Pro-tog'e-nes
Prot-o-ge-ni'a
Prot-o-me-du'sa
Prox'e-nus
Pru-den'ti-us (10)
Prum'ni-des
Pru'sa
Pru-sæ'us
Pru'si-as
Prym'no
Pryt'a-nes
Pryt'a-nis
Psam'a-the (15)
Psam'a-thos
Psam-me-ni'tus
Psam-met'i-chus
Psam'mis
Psa'phis
Psa'pho
Pse'cas
Pso'phis
Psy'che (15)
Psych'rus
Psyl'li (15) (3)
Pte'le-um (16)
Pter-e-la'us
Pte'ri-a
Ptol-e-der'ma
Ptol-e-mæ'um
Ptol-e-mæ'us
Ptol'o-my, Eng.
Tol'o-me (16)
Ptol-e-ma'is
Ptol'y-cus
Pto'us
Pub-lic'i-us
Pub-lic'i-a
Pub-lic'o-la
Pub'li-us
Pul-che'ri-a
Pu'ni-cum bel'lum
Pu'pi-us
Pu-pi-e'nus
Pup'pi-us
Pu-te'o-li (3)
Py-a-nep'si-a
Pyd'na
Pyg'e-la
Pyg-mæ'i
Pyg-ma'li-on
Pyl'a-des
Py'læ
Py-læm'e-nes
Py-lag'o-ræ
Py-la'on
Py-lar'tes
Py-lar'ge
Py'las
Py-le'ne
Pyl'e-us
Pyl'le-on
Py'lo
Py'los
Py'lus
Py'ra
Py-rac'mon
Py-rac'mos
Py-ræch'mes
Pyr'a-mus
Pyr-e-næ'i
Pyr-e-næ'us
Py-re'ne
Pyr'gi (3)
Pyr'gi-on
Pyr'go
Pyr-got'e-les
Pyr'gus
Py-rip'pe

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Py'ro
Pyr'o-is
Py-ro'ni-a
Pyr'rha
Pyr'rhi-as
Pyr'rhi-cus
Pyr'rhi-dæ
Pyr'rho
Pyr'rhus
Pys'te

Py-thag'o-ras
Pyth'e-as
Py'thes
Pyth'e-us
Pyth'i-a
Pyth'i-as
Pyth'i-on
Pyth'i-us
Py'tho

Py-thoch'a-ris
Pyth'o-cles
Pyth-o-do'rus
Pyth-o-la'us
Py'thon
Pyth-o-ni'ce
Pyth-o-nis'sa
Pyt'na
Pyt'ta-lus

Q.

Qua-der'na
Qua'di (3)
Qua-dra'tus
Quad'ri-frons, or Quad'ri-ceps
Quæs-to'res
Qua'ri
Qua'ri-us
Quer'cens

Qui-e'tus
Quinc-ti-a'nus
Quinc-til'i-a
Quinc'ti-us, T.
Quin-de-cem'vi-ri
Quin-qua'tri-a
Quin-quen-na'les
Quin-til-i-a'nus
Quin-til'i-an, Eng.

Quin-til'i-us Va'rus
Quin-til'la
Quin-til'lus, M.
Quin'ti-us
Quin'tus Cur'ti-us
Quir-i-na'li-a
Quir-i-na'lis
Qui-ri'nus
Qui-ri'tes

R.

Ra-bir'i-us
Ra-cil'i-a
Ræ-sa'ces
Ra-mi'ses
Ram'nes
Rham-nen'ses
Ran'da
Ra'po
Ra-scip'o-lis
Ra-ven'na
Rav'o-la
Re-a'te
Re-dic'u-lus
Red'o-nes
Re-gil'læ

Re-gil-li-a'nus
Re-gil'lus
Reg'u-lus
Re'mi (3)
Rem'u-lus
Re-mu'ri-a
Re'mus
Re'sus
Re-u-dig'ni (3)
Rha'ci-a
Rha'ci-us
Rha-co'tis
Rhad-a-man'thus
Rhad-a-mis'tus
Rha'di-us

Rhæ'te-um
Rhæ'ti, or Ræ'ti
Rhæ'ti-a
Rham'nes
Rhamp-si-ni'tus
Rham'nus
Rha'nis
Rha'ros
Rhas-cu'po-ris
Rhe'a
Rhe'bas, or Rhe'bus
Rhed'o-nes
Rhe'gi-um
Rhe-gus'ci (3)
Rhe'mi (3)

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Rhe'ne
Rhe'ni (3)
Rhe'nus
Rhe-o-mi'tres
Rhe'sus
Rhe-tog'e-nes
Rhet'i-co
Rhe-u'nus
Rhex-e'nor
Rhex-ib'i-us
Rhi-a'nus
Rhid'a-go
Rhi-mot'a-cles
Rhi'on
Rhi'pha, or Rhi'phe
Rhi-phæ'i (3)
Rhi-phe'us
Rhi'um
Rhod'a-nus
Rho'de
Rho'di-a
Rhod-o-gy'ne, or Rhod-o-gu'ne
Rho'do-pe, or Rho-do'pis
Rho'dus
Rhœ'bus
Rhœ'cus
Rhœ'o
Rhœt'e-um
Rhœ'tus

Rho-sa'ces
Rho'sus
Rhox-a'na, or Rox-a'na
Rhox-a'ni (3)
Rhu-te'ni, and Ru-the'ni
Rhyn'da-cus
Rhyn'thon
Rhy'pæ
Ri-phæ'i (3)
Riph'e-us
Rix-am'a-ræ
Ro-bi'go, or Ru-bi'go
Rod-e-ri'cus
Ro'ma
Rome, Eng. *Room*
Ro-ma'ni (3)
Ro-ma'nus
Ro-mil'i-us
Rom'u-la
Ro-mu'li-dæ
Rom'u-lus
Ro'mus
Ros'ci-us (10)
Ro-sil'la-nus
Ro'si-us
Rox-a'na
Rox-o-la'ni (3)

Ru-bel'li-us
Ru'bi (3)
Ru'bi-con
Ru-bi-e'nus Lap'pa
Ru-bi'go
Ru'bra sa'xa
Ru'bri-us
Ru'di-æ
Ru'fæ
Ru-fil'lus
Ruf-fi'nus
Ruf'fus
Ru-fi'nus
Ru'fus
Ru'gi-i (4)
Ru'mi-nus
Run-ci'na
Ru-pil'i-us
Rus'ci-us (10)
Rus-co'ni-a
Ru-sel'læ
Rus'pi-na
Ru-te'ni
Rus'ti-cus
Ru'ti-la
Ru'ti-lus
Ru-til'i-us Ru'fus
Ru'tu-ba
Ru'tu-bus
Ru'tu-li
Ru'tu-pæ

S.

Sa'ba
Sab'a-chus, or Sab'a-con
Sa'bæ
Sa-ba'ta
Sa-ba'zi-us
Sab'bas
Sa-bel'la
Sa-bel'li (3)

Sa-bi'na
Sa-bi'ni (4)
Sa-bin-i-a'nus
Sa-bi'nus Au'lus
Sa'bis
Sab'ra-cæ
Sa-bri'na
Sab'u-ra
Sab-u-ra'nus

Sab'ra-ta
Sa'bus
Sac'a-das
Sa'cæ
Sa'cer
Sa'cer lu'cus
Sa-cra'ni
Sac'ra-tor
Sa-crat'i-vir

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Sad'a-les
Sa'dus
Sad-y-a'tes
Sag'a-na
Sag'a-ris
Sa-git ta
Sa-gun'tum, or
Sa-gun'tus
Sa'is
Sa'la
Sal'a-con
Sal-a-min'i-a
Sal'a-mis
Sal-a-mi'na
Sa-la'pi-a, or
Sa-la'pi-æ
Sal'a-ra
Sa-la'ri-a
Sa-las'ci
Sa-lei'us
Sa-le'ni (3)
Sal-en-ti'ni (3)
Sa-ler'num
Sal-ga'ne-us, or
Sal-ga'ne-a
Sa'li-i (3)
Sal-i-na'tor
Sa'li-us
Sal-lus'ti-us
Sal'luſt, Eng.
Sal'ma-cis
Sal-mo'ne
Sal-mo'ne-us
Sal'mus
Sal-my-des'sus
Sa'lo
Sa-lo'me
Sa'lon
Sa-lo'na, or
Sa-lo'næ
Sal-o-ni'na
Sal-o-ni'nus
Sa-lo'ni-us
Sal'pis
Sal'vi-an
Sal-vid-i-e'nus
Sal'vi-us
Sa-ma'ri-a (29)
Sam-bu'los
Sa'me, or Sa'mos
Sa'mi-a
Sam-ni'tæ, or
Am-ni'tæ
Sam-ni'tes
Sam-nites, Eng.
Sam'ni-um
Sa-mo'ni-um
Sa'mos
Sa-mos'a-ta
Sam-o-thra'ce, or
Sam-o-thra'ci-a
Sa'mus
Sa'na
San'a-os
San-cho-ni'a-thon
San'da-ce (29)
San-da'li-um
San'da-nis
San'da-nus
San-di'on (11)
San-dro-cot'tus
San'ga-la
San-ga'ri-us, or
San'ga-ris
San-guin'i-us
San-nyr'i-on
San'to-nes, and
San'to-næ
Sa'on
Sa-pæ'i, or Sa-phæ'i
Sa'por
Sa-po'res (29)
Sap'pho, or Sa'pho
Sap'ti-ne
Sa-rac'o-ri (3)
Sa-ran'ges
Sar-a-pa'ni (3)
Sar'a-pus
Sar'a-sa
Sa-ras'pa-des
Sar-dan-a-pa'lus
Sar'di (3)
Sar'des
Sar-din'i-a
Sar'dis, or Sar'des
Sar-don'i-cus (29)
Sar-i-as'ter
Sar-ma'ti-a
Sar-men'tus
Sar'ni-us
Sa'ron
Sa-ron'i-cus Si'nus
Sar-pe'don
Sar-ras'tes
Sar'si-na
Sa-san'da
Sa'son
Sa-tas'pes
Sa'ti-æ
Sat-i-bar-za'nes
Sat-ic'u-la, and
Sa-tic'u-lus
Sa'tis
Sat-ra-pe'ni
Sa-tri'cum
Sa-trop'a-ces
Sat'u-ra
Sat-u-rei'um, or
Sa-tu're-um
Sat-u-rei'us
Sat-ur-na'li-a
Sa-tur'ni-a
Sat-ur-ni'nus
Sa-tur'ni-us
Sa-tur'nus
Sat'u-rum
Sat'y-rus
Sa'tyr, Eng.
Sav'e-ra
Sau-fei'us Tro'gus
Sa'vo, or Sav-o'na
Sau-rom'a-tæ
Sau'rus
Sa'vus
Saz'i-ches
Scæ'a
Se'a
Scæ'va
Se'va
Scæ'vo-la
Sev'o-la

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Scal'di-um
Sca-man'der
Sca-man'dri-us
Scan-da'ri-a
Scan-di-na'vi-a
Scan-til'la
Scap-tes'y-le
Scap'ti-a (10)
Scap'ti-us (10)
Scap'u-la
Scar'di-i (3)
Scar-phi'a, or Scar'phe
Scau'rus
Sced'a-sus
Scel-e-ra'tus
Sche'di-a
Ske'di-a
Sche'di-us (12)
Sche'ri-a
Schœ'ne-us
Schœ'nus, or Sche'no
Sci'a-this
Si'a-this
Sci'a-thos
Sci'dros
Scil'lus
Sci'nis
Scin'thi (3)
Sci-o'ne
Sci-pi'a-dæ
Scip'i-o (9)
Sci'ra (7)
Sci-ra'di-um
Sci'ras (3)
Sci'ron
Sci'rus
Sco'lus
Scom'brus
Sco'pas
Sco'pi-um
Scor-dis'ci, and Scor-dis'cæ
Sco-ti'nus
Sco-tus'sa
Scri-bo'ni-a
Scri-bo-ni-a'nus
Scri-bo'ni-us
Scyl-a-ce'um (9)
Scy'lax
Scyl'la
Scyl-læ'um
Scyl'li-as
Scyl'lis
Scyl'lus
Scy-lu'rus
Scyp'pi-um
Scy'ras
Scy'ros
Scy'thæ
Scy'thes, or Scy'tha
Scyth'i-a
Scyth'i-des
Scy-thi'nus
Scy'thon
Scy-thop'o-lis
Se-bas'ta
Se-bas'ti-a
Seb-en-ny'tus
Se-be'tus
Se-bu-si-a'ni, or Se-gu-si-a'ni
Sec-ta'nus
Sed-i-ta'ni, or Sed-en-ta'ni (3)
Se-du'ni (3)
Se-du'si-i (3)
Se-ges'ta
Se-ges'tes
Seg'ni (3)
Seg'o-nax
Se-gon'ti-a, or Se-gun'ti-a (10)
Seg-on-ti'a-ci
Se-go'vi-a
Se-gun'ti-um
Se-ja'nus Æ'li-us
Sei'us Stra'bo
Se-lem'nus
Se-le'ne
Sel-eu-ce'na, or Se-leu'cis
Sel-eu-ci'a (29)
Se-leu'ci-dæ
Se-leu'cis
Se-leu'cus
Sel'ge
Se-lim'nus
Se-li'nuns, or Se-li'nus
Sel-la'si-a
Sel-le'is
Sel'li (3)
Se-lym'bri-a
Sem'e-le
Sem-i-ger-ma'ni
Sem-i-gun'tus
Se-mir'a-mis
Sem'no-nes
Se-mo'nes
Sem-o-sanc'tus
Sem-pro'ni-a
Sem-pro'ni-us
Se-mu'ri-um
Se'na
Se-na'tus
Sen'na, or Se'na
Sen'e-ca, L. Annæ'us
Clau'di-us Se-ne'ci-o
Sen'o-nes
Sen'ti-us
Sep-te'ri-on
Sep-tim'i-us
Sep-ti-mu-lei'us
Sep'y-ra
Seq'ua-na
Seq'ua-ni
Se-quin'i-us
Se-ra'pi-o
Se-ra'pis (29)
Se'res
Ser-bo'nis
Se-re'na
Se-ren-i-a'nus
Se-re'nus Sa-mon'i-cus
Ser-ges'tus

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Ser'gi-a
Ser'gi-us
Ser-gi-o'lus (29)
Se-ri'phus
Ser'my-la
Ser-ra'nus
Se'ron
Ser-to'ri-us
Ser-væ'us
Ser-vi-a'nus
Ser-vil'i-a
Ser-vil-i-a'nus
Ser-vil'i-us
Ser'vi-us Tul'li-us
Ses'a-ra
Se-sos'tris
Ses'ti-us
Ses'tos, or Ses'tus
Se-su'vi-i (3)
Set'a-bis
Se'thon
Se'ti-a (10)
Se-ve'ra
Se-ve-ri-a'nus
Se-ve'rus (29)
Seu'thes
Sex'ti-a
Sex-til'i-a
Sex-til'i-us
Sex'ti-us
Sex'tus
Si-bi'ni (3)
Si-bur'ti-us
Si-byl'læ
Si'ca
Si-cam'bri, or Sy-gam'bri (4)
Si-ca'ni (3)
Si-ca'ni-a
Sic'e-lis
Si-cel'i-des
Si-chæ'us
Si-cil'i-a
Si-cin'i-us Den-ta'tus
Si-ci'nus
Sic'o-rus
Sic'u-li
Sic'y-on
Siſh'e-on
Sic-y-o'ni-a
Siſh-e-o'ne-a
Si'de
Si-de'ro
Sid-i-ci'num
Si'don
Si-do'nis
Si-do'ni-us A-pol-li-na'ris
Si'ga
Si-gæ'um, or Si-ge'um
Sig'ni-a
Sig-o-ves'sus
Si-gy'ni, Sig'u-næ, or Si-gyn'næ
Si'la, or Sy'la
Si-la'na Ju'li-a
Si-la'nus
Sil'a-ris
Si-le'nus
Sil-i-cen'se
Sil'i-us I-tal'i-cus
Sil'phi-um
Sil-va'nus
Sim-briv'i-us, or Sim-bru'vi-us
Si-me'thus, or Sy-me'thus
Sim'i-læ
Sim'i-lis
Sim'mi-as
Si'mo
Si'mo-is
Sim-o-is'i-us
Si'mon
Si-mon'i-des
Sim-plic'i-us
Sim'u-lus
Si'mus
Sim'y-ra
Sin'di
Sin-gæ'i (3)
Si'nis
Sin'na-ces
Sin'na-cha
Sin'o-e
Si'non
Si-no'pe
Sin'o-rix
Sin'ti-i (3)
Sin-u-es'sa
Siph'nos
Si-pon'tum, Si'pus, or Se'pus
Sip'y-lum, and Sip'y-lus
Si-re'nes
Si'rens, Eng.
Si'ris
Sir'i-us
Sir'mi-um
Si-sam'nes
Sis'a-pho
Sis'e-nes
Si-sen'na
Sis-i-gam'bis, or Sis-y-gam'bis
Sis-o-cos'tus
Sis'y-phus
Si-tal'ces
Sith'ni-des
Si'thon
Si-tho'ni-a
Sit'i-us (10) (27)
Sit'o-nes
Sme'nus
Smer'dis
Smi'lax
Smi'lis
Smin-dyr'i-des
Smin'the-us (29)
Smyr'na
So-a'na
So-an'da
So-a'nes
Soc'ra-tes
Sœ'mi-as
Sog-di-a'na
Sog-di-a'nus
Sol'o-e, or So'li

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So-lœ'is
So'lon
So-lo'ni-um
So'lus
Sol'y-ma, and
Sol'y-mæ
Som'nus
Son'chis
Son-ti'a-tes
Sop'a-ter
So'phax
So-phe'ne
Soph'o-cles
Soph-o-nis'ba
So'phron
So-phron'i-cus (29)
Soph-ro-nis'cus
So-phro'ni-a
So-phros'y-ne
Sop'o-lis
So'ra
So-rac'tes, and
So-rac'te
So-ra'nus
So'rex
So-rit'i-a
So'si-a Gal'la
So-sib'i-us
Sos'i-cles
So-sic'ra-tes
So-sig'e-nes
So'si-i (3)
Sos'i-lus
So-sip'a-ter
So'sis
So-sis'tra-tus
So'si-us
Sos'the-nes
Sos'tra-tus
Sot'a-des
So'ter
So-te'ri-a
So-ter'i-cus
So'this
So'ti-on
So'ti-us (10)
So'us
Soz'o-men
Spa'co
Spar'ta
Spar'ta-cus
Spar'tæ, or Spar'ti
Spar-ta'ni, or
Spar-ti-a'tæ
Spar-ti-a'nus Æ'li-
us
Spe'chi-a
Spen'di-us
Spen'don
Sper-chi'us
Sper-ma-toph'a-gi
Speu-sip'pus
Sphac-te'ri-æ
Sphe'rus
Sphinx
Spi'o
Spho'dri-as
Sphra-gid'i-um
Spi-cil'lus
Spin'tha-rus
Spin'ther
Spi-tam'e-nes
Spi-thob'a-tes
Spith-ri-da'tes
Spo-le'ti-um (10)
Spor'a-des (29)
Spu-ri'na
Spu'ri-us
Sta-be'ri-us
Sta'bi-æ
Sta-gi'ra
Sta'i-us
Staph'y-lus
Sta-san'der
Sta-sil'e-us (29)
Sta-til'i-a
Sta-til'i-us
Stat'i-næ
Sta-ti'ra
Sta'ti-us (10)
Sta-sic'ra-tes
Sta'tor
Stel'la-tis
Stel'li-o
Ste'na
Sten-o-bœ'a
Ste-noc'ra-tes
Sten'tor
Steph'a-nus
Ster'o-pe
Ster'o-pes
Ste-sich'o-rus
Ster-tin'i-us
Ste-sag'o-ras
Stes-i-cle'a
Ste-sim'bro-tus
Sthen'e-le
Sthen'e-lus
Sthe'nis
Sthe'no
Sthen-o-bœ'a
Stil'be, or Stil'bi-a
Stil'i-cho
Stil'po
Stim'i-con
Stiph'i-lus
Sto-bæ'us
Stœch'a-des
Sto'i-ci
Stra'bo
Stra-tar'chas
Stra'to, or Stra'ton
Strat'o-cles
Strat-o-ni'ce
Strat-o-ni'cus (29)
Stron'gy-le
Stroph'a-des
Stro'phi-us
Stru-thoph'a-gi
Stru'thus
Stry'ma
Strym'no
Stry'mon
Stym-pha'li-a, or
Sym-pha'lis
Stym-pha'lus
Styg'ne
Sty'ra
Sty'rus
Styx
Su-ar-do'nes

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Su-ba'tri-i (3)
Sub-lic'i-us
Sub'o-ta
Sub-ur'ra
Su'cro
Sues'sa
Sues'so-nes
Sue-to'ni-us
Sue'vi
Sue'vi-us
Suf-fe'nus
Suf-fe'ti-us, or
Fu-fe'ti-us
Sui'das (29)
Suil'i-us
Sui'o-nes
Sul'chi
Sul'ci-us
Sul'mo, or
Sul'mo-na
Sul-pit'i-a
Sul-pit'i-us, or
Sul-pic'i-us (27)
Sum-ma'nus
Su'ni-ci
Su'ni-des
Su'ni-um
Su-o-vet-au-ril'i-a
Sup'e-rum ma're

Su'ra, Æ-myl'i-us
Su-re'na
Sur-ren'tum
Su'rus
Su'sa
Su'sa-na
Su-si-a'na, or Su'sis
Su-sa'ri-on
Su'tri-um
Sy-ag'rus
Syb'a-ris
Syb-a-ri'ta
Syb'o-tas
Sy-cin'nus
Sy'e-dra
Sy-e'ne
Sy-e-ne'si-us
Sy-en-ne'sis
Syg'a-ros
Sy-le'a
Syl'e-us
Syl'la
Syl'lis
Syl'o-es
Syl'o-son
Syl-va'nus
Syl'vi-a
Syl'vi-us
Sy'ma, or Sy'me

Sym'bo-lum
Sym'ma-chus
Sym-pleg'a-des, or
Cy-a'ne-æ
Sy'mus
Syn-cel'lus
Sy-ne'si-us
Syn'ge-lus
Syn'nas
Syn-na-lax'is
Syn'nis
Sy-no'pe
Syn'ty-che
Sy'phax
Sy-phæ'um
Syr'a-ces
Syr-a-co'si-a
Syr-a-cu'se (29)
Syr'a-cuſe, Eng.
Syr'i-a
Sy'rinx
Syr-o-phœ'nix
Sy'ros
Syr'tes
Sy'rus
Sys-i-gam'bis
Sy-sim'e-thres
Sys'i-nas
Sy'thas

T.

Ta-au'tes
Tab'ra-ca
Ta-bur'nus
Tac-fa-ri'nas
Ta-champ'so
Ta'chos, or Ta'chus
Tac'i-ta
Tac'i-tus
Tæ'di-a
Tæn'a-rus
Tæ'ni-as
Ta'ges

Ta-go'ni-us
Ta'gus
Ta-la'si-us
Tal'a-us
Ta-la'y-ra
Tal'e-tum
Tal-thyb'i-us
Ta'lus
Tam'a-rus
Ta'mos
Ta-ma'se-a
Tam'pi-us

Tam'y-ras
Tam'y-ris
Tan'a-gra
Tan'a-grus, or
Tan'a-ger
Tan'a-is
Tan'a-quil
Tan-tal'i-des
Tan'ta-lus
Ta-nu'si-us Ger'
mi-nus
Ta'phi-æ

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Ta'phi-us
Ta'phi-us, or Ta-phi-as'sus
Tap'ro-bane
Tap'sus
Tap'y-ri (3)
Tar'a-nis
Ta'ras
Tar-ax-ip'pus
Tar-bel'li (3)
Tar-che'ti-us (10)
Tar'chon
Ta-ren'tum, or Ta-ren'tus
Tar'næ
Tar'pa
Tar-pei'a
Tar-pei'us
Tar-quin'i-i (3)
Tar-quin'i-a
Tar-quin'i-us
Tar-quit'i-us (27)
Tar'qui-tus
Tar-ra-ci'na
Tar'ra-co
Tar-ru'ti-us (10)
Tar'sa
Tar'si-us (10)
Tar'sus, or Tar'sos
Tar'ta-rus
Tar-tes'sus
Tar-un'ti-us Spuri'na
Tas-ge'ti-us Cornu'tus
Ta'ti-an
Ta-ti-en'ses
Ta'ti-us (10)
Tat'ta
Tau-lan'ti-i (3)
Tau'nus
Tau-ra'ni-a
Tau-ran'tes
Tau'ri (3)
Tau'ri-ca Cher-sone'sus
Tau'ri-ca (7)
Tau-ri'ni (3)
Tau-ris'ci (3)
Tau'ri-um
Tau-ro-min'i-um
Tau'rus
Tax'i-la
Tax'i-lus, or Tax'i-les
Tax-i-maq'ui-lus
Ta-yg'e-te, or Ta-y-ge'te (29)
Ta-yg'e-tus, or Ta-yg e-ta (29)
Te-a'num
Te'a-rus
Te-a'te-a, Te'a-te, or Te-ge'a-te
Tech-mes'sa
Tech'na-tis
Tec'ta-mus
Tec-tos'a-ges, or Tec-tos'a-gæ
Te'ge-a, or Te-gæ'a
Teg'u-la
Teg'y-ra
Te'i-os
Te'i-um
Tel'a-mon
Tel-a-mo-ni'a-des
Tel-chi'nes
Tel-chi'ni-a
Tel-chi'ni-us
Tel'chis
Te'le-a
Te-leb'o-as
Te-leb'o-æ, or Te-leb'o-es
Tel-e-bo'i-des
Te-lec'les, or Te-lec'lus
Tel-e-cli'des
Te-leg'o-nus
Te-lem'a-chus
Tel'e-mus
Tel-e-phas'sa
Tel'e-phus
Te-le'si-a
Te-les'i-cles
Tel-e-sil'la
Tel-e-sin'i-cus
Tel-e-si'nus
Tel-e-sip'pus
Tel-e-stag'o-ras
Te-les'tas
Te-les'tes
Te-les'to
Tel'e-thus
Tel-e-thu'sa
Te-leu'ri-as
Te-leu'ti-as
Tel'li-as
Tel'lis
Tel'lus
Tel-mes'sus, or Tel-mis'sus
Te'lon
Tel-thu'sa
Te'lys
Te-ma'the-a
Te-me'ni-um
Tem-e-ni'tes
Tem'e-nus
Tem-e-rin'da
Tem'e-sa
Tem'nes
Tem'nos
Tem'pe
Ten'e-dos
Te'nes
Ten'e-sis
Ten'nes
Ten'num
Te'nos
Ten'ty-ra, Egypt
Ten-ty'ra, Thrace
Te'os, or Te'i-os
Te-re'don
Te-ren'ti-a
Te-ren-ti-a'nus
Te-ren'tus
Te're-us (29)
Ter-ges'te, and Ter-ges'tum
Te'ri-as

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Ter-i-ba'zus
Te-rid'a-e
Ter-i-da'tes
Ter'i-gum
Ter-men'ti-a
Ter'me-rus
Ter-me'sus
Ter-mi-na'li-a
Ter-mi-na'lis
Ter'mi-nus
Ter'mi-sus, or
Ter-mes'sus
Ter-pan'der
Terp-sich'o-re
Terp-sic'ra-te
Ter'ra
Ter-ra-ci'na
Ter-ra-sid'i-us
Ter'ror
Ter'ti-a
Ter'ti-us (10)
Ter-tul-li-a'nus
Te'thys
Te-trap'o-lis
Tet'ri-cus
Teu'cer
Teu'cri (3)
Teu'cri-a
Teuc'te-ri (3)
Teu-mes'sus
Teu'ta
Teu-ta'mi-as, or
Teu'ta-mis
Teu'ta-mus
Teu'tas, or
Teu-ta'tes
Teu'thras
Teu-tom'a-tus
Teu'to-ni, and
Teu'to-nes
Tha-ben'na
Tha'is
Tha'la
Thal'a-me
Tha-las'si-us
Tha'les
Tha-les'tri-a, or
Tha-les'tris
Tha-le'tes
Tha-li'a
Thal'pi-us
Tham'y-ras
Tham'y-ris
Thar-ge'li-a
Tha-ri'a-des
Tha'rops
Thap'sa-cus
Tha'si-us, or
Thra'si-us
Tha'sos
Tha'sus
Thau-man'ti-as, and
Thau-man'tis
Thau'mas
Thau-ma'si-us
The'a
The-ag'e-nes
The'a-ges
The-a'no
The-a'num
The-ar'i-das
The-ar'nus
The-a-te'tes
The'bæ (8)
Theb'a-is
The'be
The'i-a
The'i-as
Thel-e-phas'sa
Thel-pu'sa
Thelx-i'on (26)
Thelx-i'o-pe
The-me'si-on
The-mil'las
The'mis
The-mis'cy-ra
Them'e-nus
Them'i-son
The-mis'ta, or
The-mis'tis
The-mis'ti-us
The-mis'to
The-mis'to-cles
Them-i-stog'e-nes
The-o-cle'a
The'o-cles
The'o-clus
The-o-clym'e-nus
The-oc'ri-tus
The-od'a-mas, or
Thi-od'a-mas
The-o-dec'tes
The-od-o-re'tus
The-od'o-ret, Eng.
The-od-o-ri'tus
The-o-do'ra
The-o-do'rus
The-o-do'si-us (10)
The-od'o-ta
The-o-do'ti-an
The-od'o-tus
The-og-ne'tes
The-og'nis
The-om-nes'tus
The'on
The-on'o-e
The'o-pe
The-oph'a-ne
The-oph'a-nes
The-o-pha'ni-a
The-oph'i-lus
The-o-phras'tus
The-o-pol'e-mus
The-o-pom'pus
The-o-phy-lac'tus
The-o'ri-us
The-o-ti'mus
The-ox'e-na
The-ox-e'ni-a
The-ox-e'ni-us
The'ra
The-ram'bus
The-ram'e-nes
The-rap'ne, or
Te-rap'ne
The'ras
The-rip'pi-das
Ther'i-tas

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Ther'ma
Ther-mo'don
Ther-mop'y-læ
Ther'mus
The-rod'a-mas
The'ron
Ther-pan'der
Ther-san'der
Ther-sil'o-chus
Ther-sip'pus
Ther-si'tes
Thes-bi'tes
The-se'i-dæ
The-se'is
The'se-us
The-si'dæ
The-si'des
Thes-moph'o-ra
Thes-moth'e-tæ
Thes'pi-a
Thes-pi'a-dæ
Thes-pi'a-des
Thes'pis
Thes'pi-us, or
Thes'ti-us
Thes-pro'ti-a
Thes-pro'tus
Thes-sa'li-a
Thes-sa'li-on
Thes-sa-li'o-tis
Thes-sa-lo-ni'ca (29)
Thes'sa-lus
Thes'te
Thes'ti-a
Thes-ti'a-dæ, and
Thes-ti'a-des
Thes'ti-as
Thes'tis
Thes'ti-us
Thes'tor
Thes'ty-lis
The'tis
Theu'tis, or
Teu'this
Thi'a
Thi'as

Thim'bron
Thi-od'a-mas
This'be
This'i-as
This'o-a
Tho-an'ti-um
Tho'as
Tho'e
Thom'y-ris
Tho'lus
Thon
Tho'nis
Tho'on
Tho'o-sa
Tho-o'tes
Tho-ra'ni-us
Tho'rax
Tho'ri-a
Thor'nax
Thor'sus
Tho'us
Thra'ce
Thra'ces
Thra'ci-a
Thrace, Eng.
Thrac'i-dæ
Thra'cis
Thra'se-as
Thra-sid'e-us
Thra'si-us (10)
Thra'so
Thras-y-bu'lus
Thras-y-dæ'us
Thra-syl'lus
Thra-sym'a-chus
Thras-y-me'des
Thras-y-me'nus
Thre-ic'i-us (27)
Thre-is'sa
Threp-sip'pas
Thri-am'bus
Thro'ni-um
Thry'on
Thry'us
Thu-cyd'i-des
Thu-is'to

Thu'le (8)
Thu'ri-æ, or
Thu'ri-um
Thu-ri'nus
Thus'ci-a
Thy'a
Thy'a-des
Thy'a-mis
Thy'a-na
Thy-a-ti'ra
Thy-bar'ni
Thy-es'ta
Thy-es'tes
Thym'bra
Thym-bræ'us
Thym'bris
Thym'bron
Thym'e-le
Thy-mi'a-this
Thy-moch'a-res
Thy-mœ'tes
Thy-od'a-mas
Thy-o'ne (29)
Thy-o'ne-us
Thy'o-tes
Thy're
Thyr'e-a
Thyr'e-us
Thyr'i-on
Thyr-sag'e-tæ
Thys'sos
Thy'us
Ti'a-sa
Tib-a-re'ni
Tib-e-ri'nus
Tib'e-ris
Ti-be'ri-as
Ti-be'ri-us
Ti-be'sis
Ti-bul'lus
Ti'bur
Ti-bur'ti-us (10)
Ti-bur'tus
Tich'i-us
Tic'i-da
Ti-ci'nus

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Tid'i-us
Ti-es'sa
Tif'a-ta
Ti-fer'num
Tig'a-sis
Tig-el-li'nus
Ti-gel'li-us
Ti-gra'nes
Tig-ran-o-cer'ta
Ti'gres
Ti'gris
Tig-u-ri'ni (3)
Til-a-tæ'i (4)
Ti-mæ'a
Ti-mæ'us
Ti-mag'e-nes
Ti-mag'o-ras
Ti-man'dra
Ti-man'dri-des
Ti-man'thes
Ti-mar'chus
Tim-a-re'ta
Ti-ma'si-on
Tim-a-sith'e-us
Ti-ma'vus
Ti-me'si-us
Ti-moch'a-ris
Tim-o-cle'a
Ti-moc'ra-tes
Ti-mo'cre-on
Tim-o-de'mus
Tim-o-la'us
Ti-mo'le-on
Ti-mo'lus (13)
Ti-mom'a-chus
Ti'mon
Ti-moph'a-nes
Ti-mo'the-us
Ti-mox'e-nus
Tin'gis
Ti'pha
Ti'phys
Tiph'y-sa
Ti-re'si-as
Tir-i-ba'ses
Tir-i-da'tes
Ti'ris

Ti'ro
Ti-ryn'thi-a
Ti-ryn'thus
Ti-sæ'um
Ti-sag'o-ras
Ti-sam'e-nes
Ti-san'drus
Ti-sar'chus
Ti-si'a-rus
Tis'i-as
Ti-siph'o-ne
Ti-siph'o-nus
Tis'sa
Tis-sam'e-nus
Tis-sa-pher'nes
Ti-tæ'a
Ti'tan Ti-ta'nus
Tit'a-na
Ti-ta'nes
Ti'tans, Eng.
Ti-ta'ni-a
Ti-tan'i-des
Tit'a-nus
Tit-a-re'si-us
Tit'e-nus
Tith-e-nid'i-a
Ti-tho'nus
Tit'i-a (27)
Tit-i-a'na (27)
Tit-i-a'nus
Tit'i-i (27) (3)
Ti-thraus'tes
Ti-tin'i-us
Tit'i-us (27) (10)
Ti-tor'mus
Ti-tu'ri-us
Ti'tus
Tit'y-rus
Tit'y-us (27)
Tle-pol'e-mus (16)
Tma'rus
Tmo'lus (13)
To-ga'ta
Tol'mi-des
To-lo'sa
To-lum'nus
To'lus

To-mæ'um
Tom'a-rus
Tom'i-sa
To'mos, or To'mis
Tom'y-ris
To'ne-a
Ton-gil'li
To-pa'zos
Top'i-ris, or
Top'rus
Tor'i-ni
To-ro'ne
Tor-qua'ta
Tor-qua'tus
Tor'tor
To'rus
Tor'y-ne
Tox-a-rid'i-a
Tox'e-us
Tox-ic'ra-te
Tra'be-a
Trach'a-lus
Tra'chas
Tra-chin'i-a
Trach-o-ni'tis
Tra'gus
Traj-a-nop'o-lis
Tra-ja'nus
Tral'les
Trans-tib-er-i'na
Tra-pe'zus
Tra-sul'lus
Trau'lus Mon-ta'nus
Tre-ba'ti-us
Tre-bel-li-a'nus
Tre-bel-li-e'nus
Tre-bel'li-us
Tre'bi-a
Tre'bi-us
Tre-bo'ni-a
Tre-bo'ni-us
Treb'u-la
Tre'rus
Trev'e-ri
Tri-a'ri-a
Tri-a'ri-us

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Tri-bal'li (3)
Trib'o-ci
Tri-bu'ni
Tric-as-ti'ni (3)
Tric'cæ
Tri-cla'ri-a
Tri-cre'na
Tri-é-ter'i-ca
Trif-o-li'nus
Tri-na'cri-a, or
Trin'a-cris
Tri-no-ban'tes
Tri-oc'a-la, or
Tri'o-cla
Tri'o-pas, or
Tri'ops
Tri-phyl'i-a
Tri-phi'lis
Tri-phi'lus
Trip'o-lis
Trip-tol'e-mus
Triq'ue-tra
Tris-me-gis'tus
Trit'i-a (10)
Trit-o-ge'ni-a
Tri'ton
Tri-to'nis
Tri-ven'tum
Triv'i-a
Triv'i-æ an'trum
Triv'i-æ lu'cus
Tri-vi'cum
Tri-um'vi-ri (4)
Tro'a-des
Tro'as
Troch'o-is
Trœ-ze'ne
Trog'i-lus
Trog-lod'y-tæ
Tro'gus Pom-pe'i-
us
Tro'ja
Tro'i-lus
Trom-en-ti'na
Tro-pæ'a Dru'si
Troph'i-mus
Tro-pho'ni-us
Tros
Tros'su-lum
Trot'i-lum
Tru-en'tum, or
Tru-en-ti'num
Tryph'e-rus
Tryph-i-o-do'rus
Try'phon
Trv-pho'sa
Tu'be-ro
Tuc'ca Plau'ti-us
Tuc'ci-a (10)
Tuk'she-a
Tu'ci-a (10)
Tu'der, or
Tu-der'ti-a
Tu'dri (3)
Tu-gi'ni, or
Tu-ge'ni
Tu-gu-ri'nus
Tu-is'to
Tu-lin'gi (3)
Tul'la
Tul'li-a
Tul-li'o-la
Tul'li-us
Tu-ne'ta, or Tu'nis
Tun'gri
Tu-ra'ni-us
Tur'bo
Tur-de-ta'ni
Tu-re'sis
Tu'ri-us
Tur'nus
Tu'ro-nes
Tur'pi-o
Tu-rul'li-us
Tus-ca'ni-a, and
Tus'ci-a
Tus'ci
Tus-cu-la'num
Tus'cu-lum
Tus'cus
Tus'cum ma're
Tu'ta
Tu'ti-a (10)
Tu'ti-cum
Ty'a-na
Ty-a'ne-us (29), or
Ty-a-ne'us
Ty-a-ni'tis
Ty'bris
Ty'bur
Ty'che
Ty'ke
Tych'i-us
Tych'i-cus
Ty'de
Tyd'e-us
Ty-di'des
Tym'ber
Ty-mo'lus (29)
Tym-pa'ni-a
Tym-phæ'i (3)
Tyn-dar'i-des
Tyn'da-ris
Tyn'da-rus
Tyn'ni-chus
Ty-phœ'us, or
Ty'phon
Ty-ran-ni'on
Ty-ran'nus
Ty'ras, or Ty'ra
Ty'res
Tyr-i-da'tes
Tyr'i-i, or Ty'rus
Ty-ri'o-tes
Ty'ro
Ty'ros
Tyr-rhe'i-dæ
Tyr-rhe'ni
Tyr-rhe'num
Tyr-rhe'nus
Tyr'rhe-us
Tyr'sis
Tyr-tæ'us
Ty'rus, or Ty'ros
Tys'i-as

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V.

Vac-cæ'i
Va-cu'na
Va'ga
Vag-e-dru'sa
Va-gel'li-us
Va-ge'ni (3)
Va'la
Va'lens
Va-len'ti-a
Val-en-tin-i-a'nus
Val-en-tin'i-an, Eng
Va-le'ri-a
Va-le-ri-a'nus
Va-le'ri-an, Eng.
Va-le'ri-us
Val'e-rus
Val'gi-us
Van-da'li-i (3)
Van-gi'o-nes
Van'ni-us
Va-ra'nes
Var-dæ'i
Va'ri-a
Va-ri'ni (3)
Va-ris'ti
Va'ri-us
Var'ro
Va'rus
Vas-co'nes
Vat-i-ca'nus
Va-tin'i-us
Vat-i-e'nus
U'bi-i
U-cal'e-gon
U'cu-bis
Vec'ti-us (10)
Ve'di-us Pol'li-o
Ve-ge'ti-us
Ve'i-a
Ve-i-a'nus
Ve-i-en'tes
Ve-i-en'to
Ve'i-i (3)
Vej'o-vis, or Ve-ju'pi-ter
Ve-la'brum
Ve-la'ni-us
Ve'li-a
Vel'i-ca
Ve-li'na
Ve-li'num
Ve-li-o-cas'si
Vel-i-ter'na
Ve-li'træ
Vel'la-ri
Vel'le-da
Vel-le'i-us
Ve-na'frum (29)
Ven'e-di
Ven'e-li
Ven'e-ti (3)
Ve-ne'ti-a
Ven'e-tus
Ve-nil'i-a
Ve-no'ni-us
Ven-tid'i-us
Ven'ti (3)
Ven-u-le'i-us
Ven'u-lus
Ve'nus
Ve-nu'si-a, or Ve-nu'si-um
Ve-ra'gri
Ve-ra'ni-a
Ve-ra'ni-us
Ver-big'e-nus
Ver-cel'læ
Ver-cin-get'o-rix
Ver-gil'i-a
Ver-gas-il-lau'nus
Ver-gel'lus
Ver-gil'i-æ
Ver-gin'i-us
Ver'gi-um
Ver-go-bre'tus
Ver'i-tas
Ver-o-doc'ti-us (10)
Ver-o-man'du-i
Ve-ro'na
Ve-ro'nes
Ver-o-ni'ca
Ver-re-gi'num
Ver'res, C.
Ver'ri-tus
Ver'ri-us
Ver-ru'go (29)
Ver'ti-co
Ver-ti-cor'di-a
Ver-tis'cus
Ver-tum'nus
Ver-u-la'nus
Ve'rus
Ves'bi-us, or Ve-su'bi-us
Ves-ci-a'num
Ves-pa-si-a'nus
Ves-pa'si-an, Eng.
Ves-cu-la'ri-us
Ves'e-ris
Ve-se'vi-us, and Ve-se'vus
Ves'ta
Ves-ta'les
Ves-ta'li-a
Ves-tic'i-us (27)
Ves-til'i-us
Ves-til'la
Ves-ti'ni (3)
Ves-ti'nus
Ves'u-lus
Ve-su'vi-us
Vet'ti-us
Vet-to'nes
Vet-u-lo'ni-a
Ve-tu'ri-a
Ve-tu'ri-us

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Ve'tus
U'fens
U-fen-ti'na
Vi-bid'i-a
Vi-bid'i-us
Vib'i-us
Vi'bo
Vib-u-le'nus
Vi-bul'li-us
Vi'ca Po'ta
Vi-cen'ta, or
Vi-ce'ti-a
Vi-cel'li-us
Vic'tor
Vic-to'ri-a
Vic-to'ri-us
Vic-to-ri'na
Vic-to-ri'nus
Vic-tum'ni-æ
Vi-en'na
Vil'li-a
Vil'li-us
Vim-i-na'lis
Vin-cen'ti-us
Vin'ci-us
Vin-da'li-us
Vin-del'i-ci
Vin-de-mi-a'tor
Vin'dex Ju'li-us
Vin-dic'i-us
Vin-do-nis'sa
Vi-nic'i-us
Vi-nid'i-us
Vin'i-us
Vin'ni-us
Vip-sa'ni-a
Vir'bi-us
Vir-gil'i-us
Vir'gil, Eng.
Vir-gin'i-a
Vir-gin'i-us
Vir-i-a'thus
Vir-i-dom'a-rus
Vi-rip'la-ca
Vir'ro
Vir'tus
Vi-sel'li-us
Vi-sel'lus
Vi-tel'li-a
Vi-tel'li-us
Vit'i-a
Vit'ri-cus
Vi-tru'vi-us
Vit'u-la
Ul-pi-a'nus
Ul'pi-an, Eng.
U'lu-bræ
U-lys'ses
Um'ber
Um'bra
Um'bri-a
Um-brig'i-us
Um'bro
Un'ca
Un'chæ
Un-de-cem'vi-ri (3)
U-nel'li (3)
Unx'i-a
Vo-co'ni-a
Vo-co'ni-us
Vo-con'ti-a
Vog'e-sus
Vol-a-gin'i-us
Vo-la'na
Vo-lan'dum
Vol-a-ter'ra
Vol'cæ, or Vol'gæ
Vo-log'e-ses
Vo-log'e-sus
Vol'scens
Vol'sci, or Vol'ci
Vol-sin'i-um
Vol-tin'i-a
Vo-lum'næ Fa'num
Vo-lum'ni-a
Vo-lum'nus
Vo-lum'ni-us
Vo-lup'tas, and
Vo-lu'pi-a
Vol-u-se'nus
Vo-lu-si-a'nus
Vo-lu'si-us
Vol'u-sus
Vo'lux
Vo-ma'nus
Vo-no'nes
Vo-pis'cus
Vo-ra'nus
Vo-ti-e'nus
U-ra'ni-a
U-ra'ni-i, or U'ri-i
U'ra-nus
Ur-bic'u-a
Ur'bi-cus
U'ri-a
U'ri-tes
Ur-sid'i-us
Us-ca'na
U-sip'e-tes, or
U-sip'i-i (3)
Us-ti'ca
U'ti-ca
Vul-ca-na'li-a
Vul-ca'ni
Vul-ca'ni-us
Vul-ca'nus
Vul'can, Eng.
Vul-ca'ti-us (10)
Vul'so
Vul'tu-ra
Vul-tu-re'i-us
Vul-tu'ri-us
Vul-tur'num
Vul-tur'nus
Vul-si'num
Ux-el-lo-du'num
Ux'i-i (3)
Ux-is'a-ma
U'zi-ta

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X.

Xan'the
Xan'thi
Xan'thi-a
Xan'thi-ca
Xan-thip'pe
Xan-thip'pus
Xan'tho
Xan-tho-pu'lus
Xan'thus
Xan'ti-cles
Xan-tip'pe
Xan-tip'pus
Xe-nag'o-ras
Xe-nar'chus
Xen'a-res
Xen'e-tus
Xe'ne-us
Xe-ni'a-des
Xe'ni-us
Xen-o-cle'a
Xen'o-cles
Xen-o-cli'des
Xe-noc'ra-tes
Xe-nod'a-mus
Xe-nod'i-ce
Xe-nod'o-chus
Xe-noph'a-nes
Xe-noph'i-lus
Xen'o-phon
Xen-o-pi-thi'a
Xerx'es
Xeu'xes
Xu'thus
Xy'chus
Xyn'i-as
Xyn-o-ich'i-a

Z.

Zab'a-tus
Zab-di-ce'ne
Za-bir'na
Zab'u-lus
Za-cyn'thus
Za-græ'us
Za'grus
Zal'a-tes
Za-leu'cus
Za'ma, or Zag'ma
Za'me-is
Za-mol'xis
Zan'cle
Zan'the-nes
Zan'thi-cles
Za'rax
Zar-bi-e'nus
Zar-i-as'pes
Za'thes
Ze-bi'na
Ze'la, or Ze'li-a
Ze'les
Ze'lus
Ze'no
Ze-no'bi-a
Zen'o-cles
Zen-o-do'rus
Zen-o-do'ti-a
Ze-nod'o-tus (29)
Ze-noth'e-mis
Ze-noph'a-nes
Ze-phyr'i-um
Zeph'y-rus
Zeph'y-rum
Ze-ryn'thus
Ze'thes, or Ze'tus
Zeug'ma
Ze'us
Zeux-id'a-mus
Zeux'i-das
Zeu-xip'pe
Zeu'xis
Zeu'xo
Zil'i-a, or Ze'lis
Zi-pæ'tes
Zi-ob'e-ris
Zmil'a-ces (16)
Zo'i-lus (29)
Zo-ip'pus
Zo'na
Zon'a-ras
Zoph'o-rus
Zo-pyr'i-o
Zo-pyr'i-on
Zop'y-rus
Zor-o-as'ter
Zos'i-mus
Zos'i-ne
Zos-te'ri-a
Zo-thraus'tes
Zy-gan'tes
Zyg'e-na
Zyg'i-a
Zy-gom'a-la
Zy-gop'o-lis
Zy-gri'tæ

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APPENDIX.

NOTWITHSTANDING all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous; for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin is, in doubtful cases, generally preferred.

But as the letters of the dead languages are pronounced according to the respective analogies of the living languages, so it is impossible to preserve the accent from sliding sometimes into the analogies of our own tongue; and when once these are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis?* These words, and several others, muft be looked upon as stars shot from their original spheres, and moving round another center.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different lexicographers, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an Ηρωτίκον, or *Interim*, till the learned have pronounced the final sentence. Some of these words I shall give in an alphabetical order; and hope some more learned pen will take them into consideration.

Alaricus. This, as a Latin word, is uniformly accented on the penultimate syllable; but when anglicised to *Alaric*, agreeable to analogy, it raises the accent to the firft. See Critical Pronouncing Dictionary, under the word *Academy*.

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Amphitrite. This word is Greek, Latin, and English. When we pronounce it as a Greek or Latin word, we make it four syllables, with the accent on the penultimate; when, as an English word, we make it but three, with the accent on the first: this, however, is a departure from the general rule, which is to pronounce Latin and Greek words brought whole into our language, with their own original number of syllables and their peculiar accent; for we might with as much propriety pronounce *Penelope* and *Melpomene* in three syllables as this word.

Andronicus. This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the antepenultimate syllable. That this was the pronunciation of this word in queen Elizabeth's time, appears plainly from the Tragedy of *Titus Andronicus*, said to be written by Shakespeare; in which we everywhere find the antepenultimate pronunciation adopted. It may be justly questioned, whether Shakespeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Stevens has justly observed, there is a greater number of classical allusions in this play, than are scattered over all the rest of the performances on which the seal of Shakespeare is indubitably fixed; and therefore it may be presumed, that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but scholars is still continued. See *Sophronicus.*

Arbaces. Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Holyoke on the second: and this is so much more agreeable to an English ear, that I do not hesitate to prefer it, though I have, out of respect to authorities, adopted the antepenultimate in the Vocabulary. Labbe has not inserted this word. See *Arsaces.*

Arbela, the city of Assyria, where the decisive battle was fought between Alexander the Great and Darius, king of Persia; and the city in Palestine, have the accent on the penultimate; but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

Archidamus. Ainsworth, Gouldman, Littleton, and Holyoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe in the Vocabulary against my better judgement: for as every word of the termination has the antepenultimate accent, as *Polydamas*, *Theodamas*, &c. I know not why this should be different.

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Areopagus. Labbe tells us that the penultimate syllable of this word is beyond all controversy short, quidquid nonnulli in tanta luce etiamnum cæcutiant. Some of these blind men are Gouldman, Holyoke, and Littleton-----but Lempriere and Ainsworth, the best authorities, agree with Labbe.

Arsaces. Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, has, in my opinion, determined the accent of this word on the second syllable.

Artemita. Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.

Atrebates. Ainsworth accents this word on the antepenultimate syllable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the true pronunciation.

Bellerus. All our lexicographers unite in giving this word the antepenultimate accent; but Milton seems to have sanctified a penultimate accent much more agreeable to English ears in his Lycidas:

> Or whether thou, to our moist vows deny'd,
> Sleepst by the fable of *Bellerus* old.——

Bianor. Lempriere accents this word on the antepenultimate syllable; but Labbe, Ainsworth, Gouldman, and Holyoke, accent the penultimate; and with these and Virgil I agree.

Candace. Lempriere, Labbe, and Ainsworth, accent this word on the antepenultimate syllable, but Gouldman and Holyoke on the penultimate; and I am much mistaken if the general ear has not sanctioned this pronunciation, and given it the preference.

Cenomani. Lempriere has not got this word, but our other lexicographers accent it on the penultimate.

Charmione. Dryden, in his *All for Love*, has anglicised this word into *Char'mion.*

Collina. Lempriere accents this word on the antepenultimate syllable; but Ainsworth, Gouldman, and Holyoke, in my opinion, more properly on the penultimate.

Colotes. Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe, Gouldman, and Holyoke, (more agreeably to the general ear) on the penultimate.

Hegemon. Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

Heliogabalus. This hobgoblin word is accented on the pe-

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nultimate syllable by Labbe and Lempriere; but in my opinion, more agreeably to the general ear, by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

Heraclitus. This name of the weeping philosopher is so frequently contrasted with that of *Democritus*, the laughing philosopher, that we are apt to pronounce both with the same accent, and that the antepenultimate; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former, word.

Hybreas. Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly on the antepenultimate.

Idomeneus. The termination of nouns in *eus*, was, among the Ancients, sometimes pronounced in two syllables, and sometimes as a diphthong, in one. Thus Labbe tells us, that *Achilleus*, *Agyleus*, *Phalareus*, *Apsirteus*, are pronounced commonly in four syllables, and *Nereus*, *Orpheus*, *Proteus*, *Tereus*, in three, with the penultimate syllable short in all. But that these words, when in verse, have generally the dipthong preserved in one syllable:

Eumenidum veluti demens videt agmina Pentheus. VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

Naiadum cœtu, tantum non Orpheus Hebrum.

The best rule, therefore, that can be given to an English reader is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom'e-neus* to *I-dom-e-ne-us*, whether in verse or prose.

Idea. This word, as a proper name, I find in no lexicographer but Lempriere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek ἰδέα, in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and, according to this analogy, ought to have the accent on the first syllable. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and therefore, that it ought to have the accent on the first syllable; and according to our own analogy, that syllable ought to be short. See Rules, No. 22.

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Imaus. All our prosodists make the penultimate syllable of this word ſhort, and consequently accent it on the antepenultimate; but Milton, by a licence he was allowed to take, accents it on the second syllable:

> As when a vulture on Imäus bred,
> Whose snowy ridge the roving Tartar bounds——

Iphigenia. The antepenultimate syllable of this word has been in quiet possession of the accent for many years; but lately we find some Greeklings attempting to place the stress on the penultimate, in compliment to the original ἰφιγένια, where the penultimate is a diphthong, and consequently intitled to the accent, according to the Latin analogy, but not the Greek. If we accent Greek proper names according to Latin analogy, which is the general rule, (See Introduction, likewise the Critical Pronouncing Dictionary, Principles, Article *Accent*), I know it may be said, that the Romans themselves pronounced Greek words with the Greek accent in preference to their own; but as this pronunciation seems to have been but temporary, and to have obtained in but few words, why should we follow the whims rather than the rational and common practice of the Romans? which was to accent Greek words according to their own Latin analogy. In the present word, indeed, they looked upon the penultimate *i*, as coming from the Greek diphthong ει, to be long, and placed the accent on it; but why ſhould our prosodists give the same accent to the *i* on *Iphimedia?* which, coming from ἴφι and μεδέω, has no such pretensions. If settled pronunciations, after long familiarity with the public ear, and after having been interwoven into the language by our beſt poets, are to be thus disturbed by a pedantic idolatry of Greek and Latin, what must be the result but confuſion worse confounded?

Ainsworth has, in my opinion, very properly left the penultimate syllable of theſe words ſhort; and this throws the accent on the antepenultimate, where it ought to be; and where, if we can trust the marks of accent in the Greek language, it was among the Greeks themſelves.

Ipsea. This word has its penultimate ſhort in Lempriere, and long in Ainsworth; and the latter is, in my opinion, the more correct.

Igeni. I have followed Lempriere in accenting this word on the penultimate syllable, but see no reason why it ſhould not have the same accent as *Epigoni* and *Epigenes;* that is, the antepenultimate.

Lasthenia. All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable: and though English analogy would prefer the accent on the antepenultimate,

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we must necessarily bow to such a decided superiority of votes for the penultimate, in a word so little anglicised by use.

Leonatus. In the accentuation of this word, I have followed Lempriere and Labbe; the latter of which says, Quamquam de hac voce amplius cogitandum cum eruditis viris existimem: and indeed I ought to have considered it better, before I had adopted the antepenultimate accent; for as the *a* in *natus*, from which this word is derived, is long, no shadow of a reason can be given why it should not have the accent. This is the pronunciation constantly given to it in the play of Cymbeline, and is, in my opinion, the best.

Ligea. I prefer Labbe's accentuation of this word on the penultimate syllable to those other prosodists, who accent the antepenultimate; but can give no better reason for it than, that it pleases my ear.

Lupercal. This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's Julius Cæsar, where Antony says

> You all did see that on the Lupercal,
> I thrice presented him a kingly crown.

we ought to preserve it. Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this place, and grated every ear that heard him.

Megara. I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

Megareus. Labbe pronounces this word in four syllables, when a noun substantive; and in three, when an adjective: but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion, incorrectly. See Idomeneus.

Maria. This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first.

Melobosis. In this word I have given the preference to the antepenultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate which Lempriere has adopted is more agreeable to the ear.

Melpomene. This word follows the general rule in the number of its syllables. See No. 8.

Mulucha. This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut volueris;* and I shall certainly avail myself of this permission

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to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

Mycale and *Mycone*. An English ear seems to have a strong predilection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina*.

Myrinus. Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate.

Neobule. Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent, and therefore I have preferred it to the antepenultimate accent given it by Lempriere; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

Neoris. The authorities are nearly equally ballanced between the penultimate and antepenultimate accent: and therefore I may say as Labbe sometimes dos, *ut volueris;* but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

Nonacris. Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses place the accent more agreeably to analogy on the penultimate.

Nundina. Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate: Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Ogyges. This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd'je-jez;* and this, however odd to an English ear, must be complied with.

Omphale. The accentuation a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale;* when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those, however, who would not wish to be numbered among the vulgar must take care to avoid the penultimate accent,

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Palmyra. Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

Pantheon. This word is universally pronounced with the accent on the second syllable in English, but in Latin has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

Patroclus. Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word, but Labbe the antepenultimate. Our Graduses pronounce it either way; but I do not hesitate to pronounce the penultimate accentuation the preferable.

Pharnaces. All our prosodists accent the antepenultimate syllable of this word, or I should have been strongly inclined to accent the penultimate, as so much more agreeable to an English ear. See *Arbaces* and *Arsaces.*

Sandace, a sister of Xerxes, which I find in no lexicographer but Labbe, and in him with the accent on the firft syllable, ought certainly to follow the fortunes of Candace, queen of Ethiopia.

Sandion. For this word, and all its brethren of the same termination, see Rule 11.

Sapores. This word, says Labbe, Gavantus, and others ignorant of Greek, accent on the first syllable.

Seleucia. Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, had its penultimate formed of the diphthong ει, Σελευκεια this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u.* This is the accent Milton gives it:

> ——— Eden stretch'd her line
> From Auran eastward to the royal tow'rs
> Of great Seleucia, built by Grecian kings.
>
> PAR. LOST. BOOK 4.

Serapis. There is not a dissenting voice among our prosodists for the pronouncing of this word with the accent on the

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penultimate syllable: and yet a few years ago, when a ship of this name had a desperate engagement which attracted the attention of the public, every body pronounced it with the accent on the first syllable.

Sergiolis. I find this word in no Dictionary but Lempriere's; and here, in my opinion, the accent is placed upon the penultimate syllable instead of the antepenultimate.

Severus. This word, like Serapis, is universally pronounced by the mere English scholar with the accent on the first syllable.

Smintheus. This word, like Orpheus, and others of the same form, have the accent on the penultimate; but poets often contract the two last syllables into one, as Pope,

> O Smintheus, sprung from fair Latona's line,
> Thou guardian pow'r of Cilla the divine!

Sophronicus. I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination; unless, says he, any one thinks it more likely to be derived from Sophron, than from victory; that is, by uniting a general termination to the root of the word, than combining it with another word significant of itself; and, indeed, it is not probable that such a compound should be formed into a name, as signified a conquest over wisdom or temperance; and therefore this word ought to be pronounced with the accent on the antepenultimate syllable.

Sporades. This word has the accent placed on the antepenultimate by all our prosodists; but an English ear is so inclined to accent the penultimate, that we cannot be too carefully guarded against it.

Suidas. This word is generally heard, even among the learned, in two syllables, as if written *Swi-das.* Labbe, however, makes it three syllables, and accents the first, although, says he, by what right I know not; it is generally pronounced with the accent on the penultimate. Till this right appears, therefore, I would recommend the example of Labbe, Ainsworth, and Lempriere, rather than Gouldman, Holyoke, and the latter Latin poets, who accent the penultimate.

Taygetus and *Taygete.* All our prosodists but Lempriere accent these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te.* I am, therefore, rather inclined to suppose the quantity marked in his Dictionary an error of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

> Tartara, Taygetus, sic Tænera, Massica, et altus
> Gargarus.——

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Tereus. For the analogy of words of this termination see *Idomeneus.*

Tyaneus. This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, et inde deductum *Tyaneus;* quidquid sciam reclamare nonnullos sed immerito, ut satis norunt eruditi; but his Editor says the word ought to be written *Tyanæ*, ex Græcis quippe, ipsoque Ovidio manifesti convincitur erroris: and therefore concludes that it ought to be accented on the antepenultimate *e*, according to Ovid, who says

Ora frutex ostendit Tyaneïus illis.
MET. LIB. VIII. V. 719.

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is, to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

Thessalonica. This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

Venafrum. Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

Verrugo. I have given this word the penultimate accent with Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

Zenodotus. All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodotus*, I must beg leave to follow the majority.

Zoilus. The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil, boil*, &c.: this, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo'e-lus.*

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RULES

FOR THE

PRONUNCIATION

OF

HEBREW PROPER NAMES.

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ADVERTISEMENT.

THE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points, would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clew to guide us out of the labyrinth. But even here, we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise: but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons, the reader will be the best judge.

N. B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector does not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin names.

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RULES

FOR

PRONOUNCING

HEBREW PROPER NAMES.

1. IN the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on them, they have their long open sound, as *Na'bal*, *Je'hu*, *Si'rach*, *Go'shen*, and *Tu'bal*. See Rule 1st prefixed to the Greek and Latin proper names.

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam'u-el*, *Lem'u-el*, *Sim'e-on*, *Sol'o-mon*, *Suc'coth*, *Syn'a-gogue*. See Rule second prefixed to the Greek and Latin proper names. I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like *e* in *seen*; the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A'i*, *A-ris'a-i*. See Rule the fourth prefixed to the Greek and Latin proper names.

4. Every unaccented *i* ending a syllable, not final, is pronounced like *e*, as *A'ri-el*, *Ab'di-el*; *A're-el*, *Ab'de-el*. See Rule the fourth prefixed to the Greek and Latin proper names.

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our English diphthong in the word *daily*; they are either a diphthong in the Greek word, or expressed by the Greek ε or ι, as *Ben-ai'ah*, Βαναία; *Hu'shai*, Χυσὶ; *Hu'rai*, Ουρὶ, &c.; and that when they are pronounced in two syllables, as *Sham'ma-i*, *Shash'a-i*, *Ber-a-i'ah*; it is because the Greek words by which they are translated, as Σαμαί, Σισί, Βαραία,

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make two syllables of these vowels. Mr. Oliver has not always attended to this distinction: he makes *Sin'a-i* three syllables, though the Greek makes it but two in Σινᾶ. That accurate prosodist Labbe, indeed, makes it a trissyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necesssarily make the first syllable short, as in *Shim'e-i;* but this is so contrary to the best usage, that it amounts to a proof, that it ought to be pronounced in two syllables, with the first *i* long, as in *Shi-nar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, græcised by Ησαΐας, are always pronounced as a diphthong, or, at least, with the accent on the *a*, and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καϊάφας; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong is, the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay*, without the accent, as in *holyday*, *roundelay*, *galloway*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai'ah* is pronounced as if written *Ben-a'yah*.

6. *Ch* is pronounced like *k*, as *Chebar*, *Chemosh*, *Enoch*, &c. pronounced *Kebar*, *Kemosh*, *Enock*, &c. *Cherubim* and *Rachel* seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English words *cheer*, *child*, *riches*, &c. See Rule twelfth prefixed to the Greek and Latin proper names. The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke'rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i:* in the two last languages this consonant is always soft before these vowels, as *Gellius*, *Gippius*, &c. pronounced *Jellius*, *Jippius*, &c.; and in the first it is hard, as *Gera*, *Gerizim*, *Gideon*, *Gilgal*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew: but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the

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letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gehazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cittern*, have the *c* soft, as if written *Sedrom*, *Sedron*, &c. The same may be observed of *Nagge*, *Shage*, *Pagiel*, with the *g* hard; and *Ocidelus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ah*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father*. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Ætna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *h* preserves the other vowels open, as *Colhozeh*, *Shiloh*, &c. pronounced *Colhozee*, *Shilo*, &c. See Rule 7 prefixed to the Greek and Latin proper names. The diphthong *ei* is always pronounced like *ee*: thus *Sa-mei'us* is pronounced as if written *Sa-mee'us*.

10. It may be remarked, that there are several Hebrew proper names which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaje*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew-Greek words than preserving the *c* and *g* hard.

11. With respect to the *accent* of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I do not mean, however, that every Hebrew word which is græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation: for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long, the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because Ἀβδιὴλ and Ἰσραὴλ, *Abdiel* and *Israel*, have the accent on that syllable. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c. though the final syllable of the Greek words Σωκράτης, Σωσθένης, &c. is long, and the Greek accent on the penultimate. See Introduction prefixed to the Rules for pronouncing Greek and Latin proper names. It is this general prevalence of accenting according to the Latin

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analogy that has induced me, when the Hebrew word has been græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek Καθεά, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is græcised into Χασεβά. But when the Hebrew and Greek word does not contain the same number of syllables as *Mes'o-bah*, Μισωβία, *Id'u-el*, Ἰδιηλ, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from Μαρδοχαῖος.

12. As we never accent a proper name from the Greek on the last syllable, not because the Greeks did not accent the last syllable; for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody: so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gederah*, I have placed the accent on the penultimate, because it is græcised by Γάδηρα, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. See this farther exemplified, Rule 18, prefixed to the Greek and Latin proper names. It is confessed, indeed, that the Romans sometimes followed the Greeks in accenting words which they derived from them contrary to their own analogy (see Introduction); but this seems to have prevailed only for a time, and not very generally at any time. It was something like our pronouncing Italian and French words in the foreign manner, which justly exposes us to ridicule, and shows we are the same mimics of foreigners we were in Shakespeare's time:

> "Report of fashions in proud Italy;
> "Whose manners still our tardy apish nation
> "Limps after in base awkward imitation."
>
> *Richard the Second.*

Thus though it may seem at first sight absurd, to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and, if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the ana-

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logies of our own language are so little understood, and the Greek and Latin languages are so justly admired; even the appearance of being acquainted with them, will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular prounciation.

13. As the accentuation of Hebrew words ought generally to be regulated by the laws of the Greek and Latin; so the quantity of the vowels ought to be governed by the laws of our own language: thus *Jehoshaphat* has the accent on the antepenultimate according to the Greek accentuation by quantity Ιωσαφὰτ; and this syllable is short according to the clearest analogy of English pronunciation. See Principles prefixed to the Critical Pronouncing Dictionary, No. 503, 530, 544, where this subject is fully treated.

14. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. See Rule seventeenth prefixed to the Greek and Latin proper names: and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah* and not *Kor'ah*, *Mo'loch* and not *Mol'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*: and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty: and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 530, 547, &c.

15. It is remarkable that all words ending in *ias* and *iah* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael*, *iel*, *ial*, &c. as Ισραὴλ, Αβδιὴλ, Βελίαλ, κ. τ. λ.

Hence we may conclude the impropriety of pronouncing *Meſſias* with the accent on the first syllable according to Labbe, who says, we must pronounce it in this manner, if we wish to pronounce it like the French with the *os*, *rotundum & facundum*: and, indeed, if the *i* were to be pronounced in the French

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manner like *e*, placing the accent on the first syllable, seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but "not the French, pronounce *ore rotundo:*" for though the Greeks might place the accent on the *i* in Μισσίας, yet as they certainly pronounced it as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i* with the accent on it, which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. For words marked with this figure, see Appendix at the end of the Vocabulary, page 131.

The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables, as *Eph'ra-im*, *Miz'ra-im*, *Ram-a-tha'im*, &c. This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Par-va'im*, Φαρυΐμ, &c.

Kemuel, *Jemuel*, *Jeruel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the antepenultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation.

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PRONUNCIATION

OF

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☞ When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *Ak'e-fa* is the true pronunciation of the preceding word *Ac'i-pha:* and so of the rest.

☞ The figures annexed to the words refer to the rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3rd, for the pronunciation of the final *i:* and the figure (5) after *A-bis'sa-i* refers to Rule the 5th, for the pronunciation of the unaccented *ai:* and so of the rest.

☞ For the quantity of the vowels indicated by the syllabication, see No. 28 of the Rules for Greek and Latin Proper Names, page xxxi.

A'a-lar
A'a-ron (16)
Ab
A-bad'don
Ab-a-di'as (15)
A-bag'tha
A'bal
Ab'a-na (9)
Ab'a-rim
Ab'a-ron
Ab'ba (9)
Ab'da
Ab'di (3)
Ab-di'as (15)
Ab'di-el (4) (11)
Ab'don
A-bed'ne-go (16)
A'bel
A'bel Bet-ma'a-cah
A'bel Ma'im
A'bel Me-ho'lath
A'bel Mis'ra-im
A'bel Shit'tim
Ab'e-san
Ab'e-sar
A'bez
A'bi (3)
A-bi'a, or A-bi'ah
Ab-i-al'bon
A-bi'a-saph
A-bi'a-thar
A'bib
A-bi'dah
Ab'i-dan
A'bi-el (4) (11)
A-bi-e'zer (12)
A-bi-ez'rite
Ab'i-gail
Ab'i-gal
Ab-i-ha'il
A-bi'hu
A-bi'hud
A-bi'jah (15)
A-bi'jam
Ab-i-le'ne
A-bim'a-el (11)
A-bim'e-lech
A-bin'a-dab
A-bin'o-am
A-bi'ram
A-bis'a-i (5)
Ab'i-shag
A-bish'a-i (5)
A-bish'a-har

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A-bish'a-lom
A-bish'u-a
Ab'i-shur
Ab'i-sum
Ab'i-tal
Ab'i-tub
Ab'i-ud
Ab'ner
A'bram, or A'braham
Ab'sa-lom
A-bu'bus
Ac'cad
Ac'a-ron
Ac'a-tan
Ac'cho (6)
Ac'cos
Ac'coz
A-cel'da-ma (10)
A-sel'da-ma
A'chab (6)
A'chad
A-cha'i-a (5)
Ach-a'i-chus
A'chan (6)
A'char
A'chaz (6)
Ach'bor
Ach-i-ach'a-rus
A'chim (6)
A-chim'e-lech (6)
A'chi-or
A-chi'ram
A'chish
Ach'i-tob, or Ach'i-tub
A-chit'o-phel
A-kit'o-fel
Ach'me-tha
A'chor
Ach'sa (9)
Ach'shaph
Ach'zib (6)
Ac'i-pha
Ak'e-fa (6)
Ac'i-tho
A-cu'a (12)

A'cub
A'da
A'dad
Ad'a-da, or Ad'a-dah
Ad-ad-e'zer
Ad-ad-rim'mon
A'dah
Ad-a-i'ah (15)
Ad-a-li'a (15)
Ad'am
Ad'a-ma, or Ad'a-mah
Ad'a-mi (3)
Ad'a-mi Ne'keb
A'dar
Ad'a-sa (9)
Ad'a-tha (9)
Ad'be-el (11)
Ad'dan
Ad'dar
Ad'di (3)
Ad'din
Ad'do
Ad'dus
A'der
Ad'i-da
A'di-el (11)
A'din
Ad'i-na (9)
Ad'i-no
Ad'i-nus
Ad'i-tha (9)
Ad-i-tha'im (16)
Ad'la-i (5)
Ad'mah
Ad'ma-tha
Ad'na (9)
Ad'nah (9)
Ad-o-ni'as (15)
A-do-ni-be'zek
Ad-o-ni'jah (15)
A-don'i-kam
A-don-i'ram
A-don-i-ze'dek
A-do'ra, (9)
Ad-o-ra'im (16)

A-do'ram
A-dram'e-lek
A'dri-a (2) (9)
A'dri-el (11)
A-du'el (12)
A-dul'lam
A-dum'mim
A-e-di'as (15)
Æ'gypt
Æ-ne'as. Virgil
Æ'ne-as. Acts 9.
Æ'non
Æ'nos
Ag'a-ba
Ag'a-bus
A'gag
A'gag-ite
A'gar
Ag'e-e
Ag-ge'us
A'gur
A'hab
A-har'ah
A-har'al
A-has'a-i (5)
A-has-u-e'rus
A-ha'va
A'haz
A-haz'a-i (5)
A-ha-zi'ah
Ah'ban
A'her
A'hi (3)
A-hi'ah
A-hi'am
A-hi-e'zer
A-hi'hud (16)
A-hi'jah
A-hi'kam
A-hi'lud
A-him'a-az
A-hi'man
A-him'e-lech
A'hi-moth (4)
A-hin'a-dab
A-hin'o-am
A-hi'o

A-hi'ra
A-hi'ram
A-hi'ram-ites
A-his'a-mach (6)
A-hish'a-hur
A-hi'sham
A-hi'shar
A-hit'o-phel
A-hi'tub
A-hi'ud
Ah'lab
Ah'lai (5)
A-ho'e, or A-ho'ah
A-ho'ite (8)
A'ho-lah
A-hol'ba
A-hol'bah
A-ho'li-ab
A-hol'i-bah
A-ho-lib'a-mah
A-hu'ma-i (5)
A-hu'zam
A-huz'zah
A'i (3)
A-i'ah (15)
A-i'ath
A-i'ja
A-i'jah
Ai'ja-lon
Ai'je-leth Sha'har
A'in (5)
A'i-rus
Ak'kub
Ak-rab'bim
A-lam'e-lech (6)
Al'a-meth
Al'a-moth
Al'ci-mus
Al'e-ma
A-le'meth
Al-ex-an'dra
Al-ex-an'dri-on
Al-le-lu'jah
Al-le-lu'yah (5)
A-li'ah
A-li'on
Al'lon

Al'lon
Al'lon Bac'huth
Al-mo'dad
Al'mon
Al'mon, Dib-la-tha'im (15)
Al'na-than
A'loth
Al'pha
Al-phe'us
Al-ta-ne'us
Al-tas'chith (6)
Al'te-kon
Al'vah, or Al'van
A'lush
A'mad
A-mad'a-thus
A'mal
A-mal'da
Am'a-lek
Am'a-lek-ites
A'man
Am'a-na
Am-a-ri'ah (15)
Am'a-sa
A-ma'sa-i (5)
Am-a-shi'ah (15)
Am-a-the'is
Am'a-this
Am-a-zi'ah
A'men (16)
A'mi (3)
A-min'a-dab
A-mit'tai (5)
A-miz'a-bad
Am'mah
Am-mad'a-tha
Am'mi (3)
Am-mid'i-oi (4)
Am'mi-el (4)
Am'mi-hud
Am-i-shad'da-i (5)
Am'mon
Am'mon-ites
Am'non
A'mok
A'mon

Am'o-rites
A'mos
Am'pli-as
Am'ram
Am'ram-ites
Am'ran
Am'ra-phel
Am'zi (3)
A'nab
An'a-el (11)
A'nah
An-a-ha'rath
An-a-i'ah (5)
A'nak
An'a-kims
An'a-mim
A-nam'e-lech (6)
A'nan
An'a-ni
An-a-ni'ah (15)
An-a-ni'as
A-nan'i-el (11)
A'nath
A-nath'e-ma (16)
An'a-thoth
An'drew
A'nem, or A'nen
A'ner
A'nes
A'neth
An'a-thoth-ite (8)
An'i-am
A'nim
An'na (9)
An'na-as
An'nas
An-nu'us (12)
A'nus
An-ti-lib'a-nus
An'ti-och (6)
An-ti'o-chis
An-ti'o-chus
An'ti-pas
An-tip'a-tris
An'ti-pha
An-to'ni-a
An-to-thi'jah (15)

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An'toth-ite
A'nub
Ap-a-me'a
Aph-a-ra'im (16)
A-phar'sath-chites
A-phar'sites (8)
A'phek
A-phe'kah
A-phær'e-ma
A-pher'ra
A-phi'ah (15)
Aph'rah
Aph'ses
A-poc'a-lypse
A-poc'ri-pha
A-pol'los
A-pol'ly-on
A-pol'yon
Ap'pa-im (15)
Ap'phi-a
Aph'e-a
Ap'phus
Aph'us
Aq'ui-la
Ar
A'ra
A'rab
Ar'a-bah
Ar-a-bat'ti-ne
A-ra'bi-a
A'rad
A'rad-ite
Ar'a-dus
A'rah
A'ram
A'ran
Ar'a-rat
A-rau'nah
Ar'ba, or Ar'bah
Ar'bal
Ar-be'la
Ar-bel'la
Ar'bite
Ar-bo'nai (5)
Ar-che-la'us
Ar-ches'tra-tus
Ar'che-vites
Ar'chi (3)
Ar-chi-at'a-roth
Ar-chip'pus
Arch'ites (8)
Ard
Ar'dath
Ard'ites (8)
Ar'don
A-re'li
A-re'lites
A-re-op'a-gite (8)
A-re-op'a-gus (16)
A'res
Ar'e-tas
A-re'us
Ar'gob
Ar'gol
A-rid'a-i (5)
A-rid'a-tha
A-ri'eh
A'ri-el (4) (11)
Ar-i-ma-the'a
A'ri-och (4)
A-ris'a-i (5)
Ark'ites
Ar-ma-ged'don
Ar'mon
Ar'nan
Ar'ne-pher
Ar'non
A'rod
Ar'o-di (3)
Ar'o-er
A'rom
Ar'pad, or Ar'phad
Ar-phax'ad
Ar'te-mas
Ar'vad
Ar'vad-ites (8)
Ar'u-both
A-ru'mah (12)
Ar'za
A'sa
As-a-di'as
As'a-el (11)
As'a-hel
As-a-i'ah (5) (12)
As'a-na
A'saph
As'a-phar
As'a-ra
A-sar'e-el (11)
As-a-re'lah
As-baz'a-reth
As'ca-lon
A-se'as
As-e-bi'a
A-seb-e-bi'a (15)
As'e-nath
A'ser
A-se'rar
Ash-a-bi'ah
A'shan
Ash'be-a
Ash'bel
Ash'bel-ites
Ash'dod
Ash'doth-ites
Ash'doth Pis'gah
A'she-an
Ash'er
Ash'i-math
Ash'ke-naz
Ash'nah
A'shon
Ash'pe-naz
Ash'ri-el (11)
Ash'ta-roth
Ash'te-moth
Ash-ter'a-thites
A-shu'ath
Ash'ur
A-shu'rim (12)
Ash'ur-ites
A'si-a
As-i-bi'as (15)
A'si-el (11)
As'i-pha
As'ke-lon
As'ma-veth
As-mo-de'us
As-mo-ne'ans
As'nah
As-nap'per

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A-so'chis (6)
A'som
As'pa-tha
As'phar
As-phar'a-sus
As'ri-el (11)
As-sa-bi'as (15)
As-sal'i-moth
As-sa-ni'as (15)
As-si-de'ans
As'sir
As'sos
As'ta-roth
Ash'ta-roth
As-tar'te
As'tath
A-sup'pim
A-syn'cri-tus
A'tad
At'a-rah
A-tar'ga-tis
At'a-roth
A'ter
At-e-re-zi'as (15)
A'thack
Ath-a-i'ah (15)
Ath-a-li'ah
Ath-a-ri'as (15)
Ath-e-no'bi-us
Ath'ens
Ath'lai (5)
At'roth
At'tai (5)
At-ta-li'a (15)
At'ta-lus
At-thar'a-tes
A'va
Av'a-ran
A'ven
Au'gi-a (4)
A'vim
A'vims
A'vites (8)
A'vith
Au-ra-ni'tis
Au-ra'nus
Au-te'us
Az-a-e'lus
A'zah
A'zal
Az-a-li'ah (15)
Az-a-ni'ah (15)
Az-a'phi-on
Az'a-ra
Az'a-reel
Az-a-ri'ah (15)
Az-a-ri'as (15)
A'zaz
Az-a-zi'ah (15)
Az-baz'a-reth
Az'buk
Az-e'kah (12)
A'zel
A'zem
Az-e-phu'rith
A-ze'tas
Az'gad
A-zi'a (15)
A-zi'e-i
A'zi-el (11)
A-zi'za
Az'ma-veth
Az'mon
Az'noth Ta'bor
A'zor
A-zo'tus
Az'ri-el (11)
Az'ri-kam
A-zu'bah
A'zur
Az'u-ran
Az'zah
Az'zan
Az'zur

B.

Ba'al, or Bel
Ba'al-ah
Ba'al-ath
Ba-al-ath'be-er
Ba-al-be'rith
Ba'al-le
Ba'al-Gad'
Ba'al-Ham'on
Ba'al-Han'an
Ba'al-Ha'zor
Ba'al-Her'mon
Ba'al-i (29)
Ba'al-im. Milton.
Ba'al-is
Ba'al Me'on
Ba'al Pe'or
Ba'al-Per'a-zim
Ba'al-Shal'i-sha
Ba'al Ta'mar
Ba'al Ze'bub
Ba'al Ze'phon
Ba'a-na
Ba'a-nah
Ba'a-nan
Ba'a-nath
Ba-a-ni'as (15)
Ba'a-ra
Ba'a-sha
Ba-a-si'ah (15)
Ba'bel
Ba'bi (3)
Bab'y-lon
Ba'ca
Bach'rites (8)
Bac-chu'rus
Bach'uth-Al'lon

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Ba-go'as
Bag'o-i (3) (5)
Ba-ha'rum-ite
Ba-hu'rim
Ba'jith
Bak-bak'er
Bak'buk
Bak-buk-i'ah (15)
Ba'la-am (16)
Ba'lam
Bal'a-dan
Ba'lah
Ba'lak
Bal'a-mo
Bal'a-nus
Bal-tha'sar (14) (16)
Ba'mah
Ba'moth
Ba'moth Ba'al
Ban
Ba'ni (3)
Ba'nid
Ban-a-i'as (15)
Ban'nus
Ban'u-as
Ba-rab'bas
Bar'a-chel (6)
Bar-a-chi'ah (15)
Ba'rak
Bar-ce'nor
Bar'go
Bar-hu'mites (8)
Ba-ri'ah (15)
Bar-je'sus
Bar-jo'na
Bar'kos
Bar'na-bas
Ba-ro'dis
Bar'sa-bas
Bar'ta-cus
Bar-thol'o-mew
Bar-ti-me'us
Ba'ruch
Bar-zil'la-i (5)
Bas'ca-ma
Ba'shan, or Bas'san
Ba'shan Ha'voth Fa'ir
Bash'e-math
Bas'lith
Bas'math
Bas'sa
Bas'ta-i (5)
Bat'a-ne
Bath
Bath'a-loth
Bath-rab'bim
Bath'she-ba
Bath'shu-a
Bav'a-i (5)
Be-a-li'ah (15)
Be'a-loth
Be'an
Beb'a-i (5)
Bech'er
Beck'er (6)
Bech-o'rath
Bech'ti-leth
Be'dad
Bed-a-i'ah (15)
Be-el-i'a-da
Be-el'sa-rus
Be-el-teth'mus
Be-el'ze-bub
Be'er
Be-e'ra
Be-e'rah, or Be'rah
Be'er-e'lim
Bee'ri (3)
Be'er-la-ha'i-roi
Be-e'roth
Be-e'roth-ites
Beer'she-ba
Be-esh'te-rah
Be'he-moth
Be'kah
Be'la
Be'lah
Be'la-ites
Bel'e-mus
Bel'ga-i (5)
Be'li-al (11)
Bel'ma-im
Bel'men
Bel-shaz'zer
Bel-te-shaz'zar
Ben
Ben-ai'ah (5)
Ben-am'mi
Ben-eb'e-rak
Ben-e-ja'a-kam
Ben'ha-dad
Ben-ha'il
Ben-ha'nan
Ben'ja-min
Ben'ja-mites (31)
Ben'i-nu
Ben-u'i
Be'no
Be-no'ni (3)
Ben-zo'heth
Be'on
Be'or
Be'ra
Ber'a-chah (6) (9)
Ber-a-chi'ah (15)
Ber-a-i'ah (15)
Be-re'a
Be'red
Be'ri
Be-ri'ah (15)
Be'rites
Be'rith
Ber-ni'ce
Be-ro'dach Bal'a-dan
Be'roth
Ber'o-thai (5)
Be-ro'thath
Ber'yl
Ber-ze'lus
Be'zai (5)
Bes-o-dei'ah
Be'sor
Be'tah
Be'ten
Beth-ab'a-ra
Beth-ab'a-rah
Beth'a-nath
Beth'a-noth

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Beth'a-ny
Beth'a-ne
Beth-ar'a-bah
Beth'a-ram
Beth-ar'bel
Beth-a'ven
Beth-az'ma-veth
Beth-ba-al-me'on
Beth-ba'ra
Beth-ba'rah
Beth'ba-si (3)
Beth-bir'e-i (3)
Beth'car
Beth-da'gon
Beth-dib-la-tha'im
Beth'el
Beth'el-ite
Beth-e'mek
Be'ther
Beth-es'da
Beth-e'zel
Beth-ga'der
Beth-ga'mul
Beth-hac'ce-rim (6)
Beth-hak'ker-im
Beth-ha'ran
Beth-hog'lah
Beth-ho'ron
Beth-jes'i-moth
Beth-leb'a-oth
Beth'le-hem
Beth'le-hem Eph' ra-tah
Beth'le-hem Ju'dah
Beth'le-hem-ite
Beth-lo'mon
Beth-ma'a-cah
Beth-mar'ca-both
Beth-me'on
Beth-nim'rah
Beth-o'ron
Beth-pa'let
Beth-paz'zer
Beth-pe'or
Beth'pha-ge (16)
Beth'fa'je (10)
Beth'phe-let
Beth'ra-bah
Beth'ra-pha
Beth're-hob
Beth-sa'i-da
Beth'sa-mos
Beth'shan
Beth-she'an
Beth'she-mesh
Beth-shit'tah
Beth'si-mos
Beth-tap'pu-a
Beth-su'ra (12)
Be-thu'el (12)
Be'thul
Be-thu-li'a
Beth'zor
Beth'zur
Be-to'li-us
Bet-o-mes'tham
Bet'o-nim
Be-u'lah
Be'zai (5)
Bez'a-leel
Be'zek
Be'zer, or Boz'ra
Be'zeth
Bi'a-tas
Bich'ri (3)
Bid'kar
Big'tha
Big'than
Big'tha-na
Big'va-i (5)
Bil'dad
Bil'e-am
Bil'gah
Bil'ga-i (5)
Bil'ha, or Bil'hah
Bil'han
Bil'shan
Bim'hal
Bin'e-a
Bin'nu-i
Bir'sha
Bir'za-vith
Bish'lam
Bi-thi'ah (15)
Bith'ron
Biz-i-jo-thi'ah (15)
Biz-i-jo-thi'jah
Biz'tha
Blas'tus
Bo-a-ner'ges
Bo'az, or Bo'oz
Boc'cas
Boch'e-ru
Bo'chim
Bo'han
Bos'cath
Bo'sor
Bos'o-ra
Bos'rah
Bo'zez
Boz'rah
Brig'an-dine
Buk'ki (3)
Buk-ki'ah (15)
Bul. rhymes, *dull*
Bu'nah
Bun'ni (3)
Buz
Bu'zi (3)
Buz'ite

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C.

Cab
Cab'bon
Cab'ham
Ca'bul. See Bul
Cad'dis
Ca'des
Ca'desh
Cai'a-phas (16)
Cain
Cai'nan
Cai'rites
Ca'lah
Cal'a-mus
Cal'col
Cal-dees'
Ca'leb
Ca'leb Eph'ra-tah
Cal'i-tas
Cal-a-mol'a-lus
Cal'neth
Cal'no
Cal'phi (30)
Cal'va-ry
Cal'va-re
Ca'mon
Ca'na
Ca'na-an (16)
Ca'na-an-ites
Can-nan'ites
Can'neh (9)
Can'nee
Can'veh (9)
Can'vee
Cap-ern'a-um (16)
Caph-ar-sal'a-ma
Ca-phen'a-tha
Ca-phi'ra
Caph'tor
Caph'to-rim
Caph'to-rims
Cap-pa-do'ci-a
Car-a-ba'si-on
Car'cha-mis
Car'che-mish
Ca-re'ah
Ca'ri-a
Car'kas
Car-ma'ni-ans
Car'me
Car'mel
Car'mel-ite
Car'mel-ite-ess
Car'mi (3)
Car'mites (8)
Car'na-im (15)
Car'pus
Car-she'na
Ca-siph'i-a
Cas'leu (16)
Cas'lu-bim
Cas'phor
Cas'pis, or Cas'phin
Cath-u'a
Ce'dron (6)
Cei'lan (9)
Ce-le-mi'a
Cen'chre-a
Cen-de-be'us
Cen-tu'ri-on
Ce'phas
Ce'ras
Ce'teb
Cha'bris
Cha'di-as
Chæ're-as
Chal'ce-do-ny
Chal'col
Chal-de'a
Cha'nes
Chan-nu-ne'us
Cha-ra-ath'a-lar
Char'a-ca
Char'a-sim
Char'cus
Cha're-a
Char'mis
Char'ran
Chas'e-ba (12)
Che'bar
Ched-er-la'o-mer
Che'lal
Chel'ci-as
Kel'she-as
Chel'lub
Che'lod
Che'lub
Chel'li-ans
Chel'lus
Che-lu'bai (5)
Che-lu'bar
Chem'a-rims
Che'mosh
Che-na'a-nah
Chen'a-ni (3)
Chen-a-ni'ah (15)
Che'phar Ha-am'mo-nai (5)
Cheph'i-rah
Che'ran
Che're-as
Cher'eth-ims
Cher'eth-ites (8)
Che'rith, or Che'rish
Cher'ub (6)
Ches'a-lon
Che'sed
Che'sil
Che'sud
Che-sul'loth
Chet'tim
Che'zib
Chi'don
Chil'le-ab
Chi-li'on (12)
Chil'mad

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Chim'ham
Chis'leu, Cas'leu, or Cis'leu (16)
Chis'lon
Chis'loth Ta'bor
Chit'tim
Chi'un
Chlo'e
Cho'ba
Cho-ra'sin, or Cho-ra'shan, or Cho-ra'zin
Chos-a-me'us
Cho-ze'ba
CHRIST
Chub (6)
Kub
Chun
Chu'sa, or Chu'za
Chush'an Rish-a-tha'im (15)
Chu'si (30)

Cin'ner-eth, or Cin'ner-oth
Cir'a-ma
Ci'sai (5)
Cis'leu
Cit'tims
Clau'da
Clem'ent
Cle'o-phas
Clo'e
Cni'dus
Ni'dus
Col-ho'zeh (9)
Col'li-us
Co-los'se (16)
Co-los'si-ans
Co-losh'e-ans
Co-ni'ah (15)
Con-o-ni'ah
Cor
Cor'be
Cor'ban

Co're (16)
Cor'inth
Co-rin'thi-ans
Co'sam
Cou'tha
Coz
Coz'bi (3)
Cres'cens
Crete
Cre'ti-ans
Cre'she-ans
Cu'bit
Cush
Cu'shan
Cu'shan Rish-a-tha'im (15)
Cu'shi (3)
Cuth, or Cuth'ah
Cu'the-ans
Cy'a-mon
Cy-re'ne
Cy-re'ni-us

D.

Dab'a-reh (9)
Dab'ba-sheth
Dab'e-rath
Da'bri-a
Da-co'bi (3)
Dad-de'us
Da'gon
Dai'san (5)
Dal-a-i'ah (15)
Dal-ma-nu'tha
Dal'phon
Dam'a-ris
Dam-a-scenes'
Dan
Dan'ites (8)
Dan-ja'an
Dan'i-el (11)
Dan'nah

Dan'o-brath
Da'ra
Dar'da
Da'ri-an
Dar'kon
Da'than
Dath'e-mah, or Dath'man
Da'vid
De'bir
Deb'o-rah (16)
De-cap'o-lis
De'dan
Ded'a-nim
Ded'a-nims
De-ha'vites (8)
De'kar
Del-a-i'ah (15)

De'mas
Der'be
Des'sau
De-u'el (12)
Deu-ter-on'o-my
Dib'la-im (16)
Dib'lath
Di'bon
Di'bon Gad
Dib'ri (3)
Dib'za-hab, or Diz'a-hab
Di'drachm
Di'dram
Dyd'y-mus (6)
Dik'lah, or Dil'dah
Dil'e-an
Dim'nah

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Di'mon
Di-mo'nah
Di'nah
Din'a-ites
Din'ha-bah
Di'shan
Di'shon
Diz'a-hab

Do'cus
Dod'a-i
Dod'a-nim
Dod'a-vah
Do'do
Do'eg
Doph'kah
Dor

Do'ra
Dor'cas
Do-rym'e-nes
Do-sith'e-us
Do'tha-im, or Do'than
Du'mah
Du'ra

E.

E'a-nas
E'bal
E'bed
E'bed-me'lech
Eb-en-e'zer
E'ber
E-bi'a-saph
E-bro'nah
E-ca'nus
Ec-bat'a-na
Ec-cle-si-as'tes
Ec-cle-si-as'ti-cus
Ed
E'dar
E'den
E'der
E'des
E'di-as
Ed'na
E'dom
E'dom-ites (8)
Ed're-i
Eg'lah
Eg'la-im (16)
Eg'lon
E'gypt
E'hi (3)
E'hud
E'ker
Ek're-bel
Ek'ron
Ek'ron-ites

E'la
El'a-dah
E'lah
E'lam
E'lam-ites
El'a-sah
E'lath
El-beth'el
El'ci-a
El'she-a
El'da-ah
El'dad
E'le-ad
E-le-a'leh (9)
E-le-a'le. Milton.
E-le'a-sah
E-le-a'zer
E-le-a-zu'rus
El-el-o'he Is'ra-el
E-lu'the-rus
El-eu-za'i
El-ha'nan
E'li
E-li'ab
E-li'a-dah
E-li'a-das
E-li'a-dun
E-li'ah
E-li'ah-ba
E-li'a-kim
E-li'a-li (3)
E-li'am

E-li'as (16)
E-li'a-saph
E-li'a-shib
E-li'a-sis
E-li'a-tha, or E-li'a-thah
E-li-a'zar
E-li'dad
E'li-el
E-li-e'na-i (5)
E-li-e'zer
E-li'ha-ba
El-i-hæ'na-i (5)
El-i-ho'reph
E-li'hu
E-li'as (16)
E-li'jah (9)
El'i-ka
E'lim
E-lim'e-lech (6)
E-li-æ'na-i (5)
E-li-o'nas
El'i-phal
E-liph'a-leh (9)
El'i-phaz
E-liph'e-let
E-lis'a-beth
El-i-sæ'us
E-li'sha (9)
E-li'shah
E-lish'a-ma
E-lish'a-phat

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E-lish'e-ba
El-i-shu'a (12)
E-lis'i-mus
E-li'u
E-li'ud
E-liz'a-phan
El-i-se'us
E-li'zur
El'ka-nah
El'ko-shite
El'la-sar
El-mo'dam
El'na-am
El'na-than
E'lon
E'lon-ites
E'lon Beth'ha-nan
E'loth
El'pa-al
El'pa-let
El-pa'ran
El'te-keh (9)
El'te-keth
El'te-kon
El'to-lad
E'lul
E-lu'za-i (5)
El-y-ma'is
El'y-mas
El'za-bad
El'za-phan
Em-al-cu'el
Em'ims
E-man'u-el (16)
Em'ma-us (16)
Em'mer
E'mor
E'nam
E'nan
En'dor
En-eg-la'im (16)
En-e-mes'sar
E-ne'ni-as
En-gan'nim
En'ge-di
En-had'dah
En-hak'ko-re
En-ha'zor
En-mish'pat
E'noch
E'nok
E'non
E'nos
E'nosh
En-rim'mon
En-ro'gel (12)
En'she-mesh
En-lap'pu-ah
Ep'a-phras
E-paph-ro-di'tus
E-pen'e-tus
E'phah
E'phai (5)
E'pher
E'phes dam'mim
Eph'lal
E'phod
E'phor
Eph'pha-tha
E'phra-im (16)
E'phra-im-ites
Eph'ra-tah
Eph'rath
Eph'rath-ites
E'phron
Er
E'ran
E'ran-ites
E-ras'tus
E'rech (6)
E'ri (3)
E'sa
E-sa'i-as (5)
E'sar had'don
E'sau
Es'dras
Es-dre'lon (12)
Es'e-bon
E-sc'bri-as
E'sek
Esh'ba-al
Esh'ban
Esh'col
E'she-an
E'shek
Esh'ka-lon
Esh'ta-ol
Esh'tau-lites (8)
Esh-tem'o-a
Esh'te-moth
Esh'ton
Es'li
Es-ma-chi'ah (15)
E-so'ra
Es'ril
Es'rom
Es-senes' (8)
Est'ha-ol
Es'ther
Es'ter
E'tam
E'tham
E'than
Eth'a-nim
E'ther
Eth'ma
Eth'nan
Eth'ni (3)
Eu-as'i-bus
Eve
E'vi
E'vil mer'o-dach
Eu'na-than
Eu-o'di-as
Eu-pol'e-mus
Eu-roc'ly-don
Eu'ty-chus
Ex'o-dus
E'zar
Ez'ba-i (5)
Ez'bon
E-ze'ki-el
E'zel
E'zem
E'zer
Ez-e-ri'as (15)
E-zi'as (15)
E'zi-on Ge'bar

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Ez'rite
Ez'ra
Ez'ra-hite

Ez'ri (3)
Ez'ri-el
Ez'rii

Ez'ron, or
Hez'ron
Ez'ron-ites (8)

G.

Ga'al
Ga'ash
Ga'ba
Gab'a-el (11)
Gab'a-ha
Gab'bai (5)
Gab'ba-tha
Ga'bri-as
Ga'bri-el (11)
Gad
Gad'a-ra
Gad-a-re'nes (8)
Gad'des
Gad'di-el (11)
Ga'di (3)
Gad'ites (8)
Ga'ham
Ga'har
Ga'i-us
Gal'a-ad
Ga'lal
Gal'e-ed
Gal'ga-la
Gal'i-lee
Gal'lim
Gal'li-o
Gam'a-el (11)
Ga-ma'li-el (11)
Gam'ma-dims
Ga'mul
Gar
Ga'reb
Gar'i-zim
Gar'mites (8)
Gash'mu
Ga'tam
Gath

Gath He'pher
Gath Rim'mon
Gau'lan
Gau'lon
Ga'za
Gaz'a-bar
Ga-za'ra
Ga'zath-ites
Ga'zer
Ga-ze'ra (12)
Ga'zez
Gaz'ites
Gaz'zam
Ge'ba (7)
Ge'bal
Ge'bar
Ge'ber
Ge'bim
Ged-a-li'ah (15)
Ged'dur
Ge'der
Ge-de'rah (12)
Ged'e-rite (8)
Ge-de'roth (12)
Ged-e-roth-a'im (16
Ge'dir
Ge'dor
Ge-ha'zi (7) (12)
Gel'i-loth
Ge-mal'li
Gem-a-ri'ah (15)
Ge-ne'zar (12)
Ge-nes'a-reth (7)
Gen'e-sis
Jen'e-sis
Gen-ne'us
Gen-u'bath

Gen'tiles (8)
Jen'tiles
Ge'on
Ge'ra
Ge'rah
Ge'rar
Ger'a-sa
Ger'ga-shi
Ger'ga-shites (8)
Ger-ge-senes
Ger'i-zim
Ger'rin-i-ans
Ger-ræ'ans
Ger'shom
Ger'shon
Ger'shon-ites (8)
Ger'shur
Ge'sem
Ge'shan
Ge'shem
Ge'shur
Gesh'u-ri (3)
Gesh'u-rites (8)
Ge'thur
Geth-o-li'as (15)
Geth-sem'a-ne
Ge-u'el
Ge'zer
Ge'zer-ites
Gi'ah
Gib'bar
Gib'be-thon
Gib'e-a
Gib'e-ah
Gib'e-ath
Gib'e-on
Gib'e-on-ites

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Gib'lites (8)
Gid-dal'ti (3)
Gid'del
Gid'e-on (7)
Gid-e-o'ni (3)
Gi'dom
Gi'er Ea'gle
Jy'er Eagle
Gi'hon
Gil'a-lai (5)
Gil'bo-a
Gil'e-ad
Gil'e-ad-ite
Gil'gal
Gi'loh (9)
Gi'lo-nite
Gim'zo
Gi'nath

Gin'ne-tho
Gin'ne-thon
Gir'ga-shi (3)
Gir-ga'shites
Gis'pa (9)
Git'tah He'pher
Git'ta-im (15)
Git'tites
Git'tith
Gi'zo-nite
Glede
Gni'dus
Ni'dus
Go'ath
Gob
Gog
Go'lan
Gol'go-tha

Go-li'ah (9)
Go-li'ath
Go'mer
Go-mor'rah
Go'pher wood
Gor'gi-as
Gor'je-as
Gor'ty-na
Go'shen
Go-thon'i-el
Go'zan
Gra'ba
Gre'ci-a
Gud'go-dah
Gu'ni (3)
Gu'nites
Gur
Gur-ba'al

H.

Ha-a-hash'ta-ri (3)
Ha-bai'ah (5)
Hab'a-kuk
Hab-a-zi-ni'ah (15)
Ha-ber'ge-on
Ha'bor
Hach-a-li'ah (15)
Hach'i-lah
Hach'mo-ni (3)
Hach'mo-nite (8)
Ha'da
Ha'dad
Had-ad-e'zer
Ha'dad Rim'mon
Ha'dar
Had'a-shah
Ha-das'sa (9)
Ha-dat'tah (9)
Ha'did
Had'la-i (5)
Ha-do'ram
Had'rach

Ha'gab
Hag'a-bah
Hag'a-i (5)
Ha'gar
Ha'gar-enes (8)
Ha'gar-ites (8)
Hag'ga-i (5)
Hag'ge-ri (3)
Hag'gi (3)
Hag-gi'ah (15)
Hag'gites (8)
Hag'gith
Ha'i (5)
Hak'ka-tan
Hak'koz
Hak-u'pha
Ha'lah (9)
Ha'lac
Hal'hul
Ha'li (3)
Hal-le-lu'jah
Hal-le-lu'yah

Hal-lo'esh
Ham
Ha'man
Ha'math
He'math
Ha'math-ite
Ha'math Zo'bah
Ham'math
Ham-med'a-tha
Ham'e-lech (6)
Ham-mol'e-keth
Ham'mon
Ham'o-nah
Ha'mon Gog
Ha'mor
Ha'moth
Ha'moth Dor
Ham'u-el
Ha'mul
Ha'mul'ites
Ham'u-tal
Ha-nam'e-el

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Ha'nan
Ha-nan'e-el
Han'a-ni (3)
Han-a-ni'ah (15)
Ha'nes
Han'i-el (11)
Han'nah (9)
Han'na-thon
Han'ni-el
Ha'noch
Ha'noch-ites (8)
Ha'nun
Haph-a-ra'im (15)
Ha'ra
Har'a-dah
Har-a-i'ah (15)
Ha'ran
Ha'ra-rite
Har-bo'na
Ha'reph
Ha'reth
Har'has
Har'ha-ta (9)
Har'hur
Ha'rim
Ha'riph
Har'ne-pher
Ha'rod
Ha'rod-ite
Har'o-eh (9)
Ha'ro-rite
Har'o-sheth
Har'sha
Ha'rum
Ha-ru'maph
Ha-ru'phite
Ha'ruz
Has-a-di'ah (15)
Has-e-nu'ah
Hash-a-bi'ah (15)
Hash-ab'nah
Hash-ab-ni'ah (15)
Hash-bad'a-na (9)
Ha'shem
Hash-mo'nah
Hash'ub
Hash-u'bah
Hash'um
Hash-u'pha
Has'rah
Has-se-na'ah (9)
Has-u'pha (9)
Ha'tach
Ha'tack
Ha'thath
Hat'i-ta
Hat'til
Hat-ti'pha
Hat'tush
Hav'i-lah
Ha'voth Ja'ir
Hau'ran
Haz'a-el (11)
Ha-zai'ah (5)
Ha'zar Ad'dar
Ha'zar E'nan
Ha'zar Gad'dah
Ha'zar Hat'ti-con
Ha-za'roth
Ha'zar Shu'el
Ha'zar Su'sah
Ha'zar Su'sim
Ha'zel El-po'ni (3)
Haz'e-rim
Haz-e'roth
Ha'zer Shu'sim
Haz'e-zon Ta'mar
Ha'zi-el (11)
Ha'zo
Ha'zor
Haz'u-bah
He'ber
He'ber-ites
He'brews
He'bron
He'bron-ites
Heg'a-i (5)
He'ge
He'lah
He'lam
Hel'bah (9)
Hel'bon
Hel-chi'ah (15)
Hel'da-i (5)
He'leb
He'led
He'lek
He'lek-ites
He'lem
He'leph
He'lez
He'li
Hel'ka-i (5)
Hel'kath
Hel'kath Haz'zu-rim
Hel-ki'as (15)
He'lon
He'man
He'math, or Ha'math
Hem'dan
Hen
He'na
Hen'a-dad
He'noch (6)
He'pher
He'pher-ites
Heph'zi-bah (9)
He'ram
He'res
He'resh
Her'mas
Her-mog'enes
Her'mon
Her'mon-ites
Her'od
He-ro'di-ans
He-ro'di-as
He-ro'di-an
He'seb
He'sed
Hesh'bon
Hesh'mon
Heth
Heth'lon
Hez'e-ki (3)
Hez-e-ki'ah (15)
He'zer, or He'zir
He'zi-on
Hez'ra-i (5)

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Hez'ro
Hez'ron
Hez'ron-ites
Hid'da-i
Hid'de-kel
Hi'el
Hi-er'e-el (11)
Hi-er'e-moth
Hi-er-i-e'lus
Hi-er'mas
Hi-er-on'y-mus
Hig-gai'on
Hi'len
Hil-ki'ah (15)
Hil'lel
Hin
Hin'nom
Hi'rah
Hi'ram
Hir-ca'nus
His-ki'jah (15)
Hit'tites
Hi'vites
Ho'ba, or Ho'bah
Ho'bab
Hod
Hod-a-i'ah (15)
Hod-a-vi'ah
Ho'dish
Ho-de'va
Ho-de'vah
Ho-di'ah (15)
Ho-di'jah
Hog'lah
Ho'ham
Ho'len
Hol-o-fer'nes
Ho'lon
Ho'man, or He'man
Ho'mer
Hoph'ni
Hoph'rah
Hor
Ho'ram
Ho'reb
Ho'rem
Hor-a-gid'gad
Ho'ri (3)
Ho'rims
Ho'rites
Hor'mah
Hor-o-na'im (15)
Hor'o-nites
Ho'sa, or Has'ah
Ho-san'na
Ho-se'a
Hosh-a-i'ah (15)
Hosh'a-ma
Ho-she'a
Ho'tham
Ho'than
Ho'thir
Huk'kok
Hul
Hul'dah
Hum'tah
Hu'pham
Hu'pham-ites
Hup'pah
Hup'pim
Hur
Hu'rai (5)
Hu'ram
Hu'ri (3)
Hu'shah (9)
Hu'shai (5)
Hu'sham
Hu'shath-ite
Hu'shim
Huz
Hu'zoth
Huz'zab
Hy-das'pes
Hy-men-e'us

J.

Ja'a-kan
Ja-ak'o-bah (9)
Ja-a'la
Ja-a'lah
Ja-a'lam
Ja'a-nai (5)
Ja-ar-e-or'a-gim
Ja'a-sau
Ja-as'i-el (11)
Ja-a'zah (9)
Ja-as-a-ni'ah (15)
Ja-a'zar
Ja-a-zi'ah (15)
Ja-az'i-el (11)
Ja'bal
Ja'bok
Ja'besh
Ja'bez
Ja'bin
Jab'neel
Jab'neh (9)
Ja'chan
Ja'chin
Ja'chin-ites
Ja'cob
Ja-cu'bus
Ja'da
Jad-du'a
Ja'don
Ja'el
Ja'gur
Jah
Ja-hal'e-el (11)

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Ja-hal'el-el
Ja'hath
Ja'haz
Ja-haz'ah
Ja-ha-zi'ah (15)
Ja-haz'i-el (11)
Jah'da-i (5)
Jah'di-el (11)
Jah'do
Jah'leel
Jah'leel-ites
Jah'ma-i (5)
Jah'zah (9)
Jah'ze-el (11)
Jah'zi-el (11)
Jah'ze-el-ites
Jah'ze-rah (9)
Ja'ir
Ja'ir-ites
Ja'i-rus
Ja'kan
Ja'keh (9)
Ja'kim
Jak'kim
Ja'lon
Jam'bres
Jam'bri (3)
James
Ja'min
Ja'min-ites
Jam'lech (6)
Jam'na-an
Jam-ni'a (9)
Jam'nites (8)
Jan'na (9)
Jan'nes
Ja-no'ah (9)
Ja-no'hah
Ja'num
Ja'phet
Ja'pheth
Ja-phi'ah (15)
Japh'let
Japh'le-ti (3)
Ja'pho
Jar
Ja'rah (9)
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Zar'e-tan
Za'reth Sha'har
Zar'hites
Zar'ta-nah
Zar'than
Zath'o-e
Za-thu'i (3) (11)
Zath'thu
Zat'tu
Za'van
Za'za
Zeb-a-di'ah (15)
Ze'bah (9)
Ze-ba'im (11) (16)
Zeb'e-dee
Ze-bi'na
Ze-bo'im (11)
Ze-bu'da (11)
Ze'bul
Zeb'u-lon-ites
Zeb'u-lon (16)
Zech-a-ri'ah
Ze'dad
Zed-e-ki'ah (15)
Zeeb
Ze'lah (9)
Ze'lek
Ze-lo'phe-ad
Ze-lo'tes (11)
Zel'zah
Zem-a-ra'im (16)
Zem'a-rite
Ze-mi'ra
Ze'nan
Ze'nas
Ze-o'rim (12)
Zeph-a-ni'ah (15)
Ze'phath
Zeph'a-thah
Ze'phi, or Ze'pho
Ze'phon
Zeph'on-ites
Zer
Ze'rah (9)
Zer-a-hi'ah (15)
Zer-a-i'a (5)
Ze'rau
Ze'red
Zer'e-da
Ze-red'a-thah
Zer'e-rath
Ze'resh
Ze'reth
Ze'ri (3)
Ze'ror
Ze-ru'ah (11)
Ze-rub'ba-bel
Zer-u-i'ah (15)
Zer-vi'ah (15)
Ze'tham
Ze'than
Ze'thar
Zi'a (9)
Zi'ba (9)
Zib'e-on
Zib'i-on
Zich'ri (3)
Zik'ri
Zid'dim
Zid-ki'jah (15)
Zi'don, or Si'don
Zi-do'ni-ans
Zif
Zi'ha (1)
Zik'lag
Zil'lah
Zil'pah
Zil'thai (5)
Zim'mah
Zim'ram, or Zim'ran
Zim'ri (3)
Zin
Zi'na (1) (9)
Zi'on, or Si'on (1)

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Zi'or (1)
Ziph
Zi'phah (1)
Ziph'i-on (2)
Ziph'ites (8)
Zi'phron (1)
Zip'por
Zip-po'rah (11) (16)
Zith'ri (3)
Ziz
Zi'za (1) (9)
Zi'zah (1) (9)

Zi'na (1) (9)
Zo'an
Zo'ar
Zo'ba, or Zo'bah
Zo-be'bah (9) (11)
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Zur
Zu'ri-el (11)
Zu-ri-shad'dai (5)
Zu'zims

THUS are concluded two Vocabularies of Proper Names, with such minute attention to their syllabication and accentuation as entitles the author to pronounce them upon the whole, the most correct and copious Indexes to Pronunciation in our language. The labour attending this work was much greater than appears at first sight. The author had not only the words to divide into syllables according to the analogy of pronunciation; he had not only the common accent to mark, and this common accent often to settle between opposite authorities; but the secondary accent upon the beginning of polysyllables, scarcely hinted at by former philologists, was to be analogically adjusted, and its influence on the quantity of the vowel to be defined by the syllabication. This operation, with the reason of it, may be seen at large in Rule 20, 21, &c. prefixed to Greek and Latin Proper Names; and No. 530 in Principles of English Pronunciation, prefixed to the Critical Pronouncing Dictionary of the English Language: So that it may, with some degree of confidence be affirmed, that there is scarcely an accent or a hyphen in the whole catalogue that is not placed according to the best authorities and the soundest principles of pronunciation.

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APPENDIX.

AARON. This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron.* Milton uniformly gives it this syllabication and accent:

> Till by two brethren (those two brethren call
> Moses and *Aaron*) sent from God to claim
> His people from inthralment.
> PAR. LOST. b. XII. v. 170.

Abarim. This and some other words are decided in their accentuation by Milton;

> From Aroar to Nebo, and the wild
> Of southmost *Abarim* in Hesebon,
> And Horonaim, Seon's realm, beyond
> The flow'ry dale of Sibma clad with vines,
> And Eleälé to th' Asphaltic pool.
> PAR. LOST. b. I. v. 407.

> ——————yét his temple high
> Reär'd in Azotus, dreaded through the coast
> Of Palestine, in Gath and Ascalon,
> And *Accaron* and Gaza's frontier bounds. IB. 463.

Abram, or *Abraham.* The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *h* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solem pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

Adonai. Labbe, says his editor, makes this word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadaï, Sinaï, Tolmaï*, &c. and at the same time make two syllables of the diphthong in *Caşleu*, which are commonly united into one. In this, says he, he is inconsistent with himself.

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Amen. The only word in the language which has necessarily two successive accents.

Asmadai. Mr. Oliver has not inserted this word, but we have it in Milton:

> ——————On each wing
> Uriel and Raphaël his vaunting foe,
> Though huge, and in a rock of diamond arm'd,
> Vanquish'd Adramelech and *Asmadai.*
> PAR. LOST. b. VI. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in daily. See Rule 5, and the word *Sinai.*

Azazel. This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable:

> ——————that proud honour claim'd
> *Azazel* as his right; a cherub tall.
> PAR. LOST. b. I. v. 534.

Bethphage. This word is generally pronounced by the illiterate in two syllables, and without the second *h*, as if written *Beth-page.*

Canaan. This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his Paradise Lost has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalim*, which are always heard in two and three syllables respectively.

Capernaum. This word is often, but improperly, pronounced with the accent on the penultimate.

Chaseba. For the accentuation of this word see Rule 11.

Deborah. The learned editor of Labbe tells us, that this word has the penultimate long, both in Greek and Hebrew; and yet our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; and why not, says he, when they place the accent on the first syllable of *orator, auditor*, and *successor:* but, continues he, I suppose they accent them otherwise when they speak Latin. There needed, I think, no ghost come from the grave to tell him that.

Emmaus. This word is often improperly pronounced in two syllables, as if written *Em'maus.*

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Israel. This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, when there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c.: but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and, therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his Paradise Lost, and constantly makes it two syllables only. But those who understand English prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c.; *higher* and *dyer* are always considered as dissyllables, and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always in deliberate and solemn speaking to be heard in three syllables. The same may be observed of *Raphael* and *Michael.*

Raphael. This word has uniformly the accent on the first syllable throughout Milton, though græcised by Ραφαὴλ; but the quantity is not so invariably settled by him; for in his Paradise Lost he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel*; but in deliberate and solemn speaking, or reading, we ought to make the two last vowels be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his Paradise Lost, uses six times as a word of three syllables, and eighteen times as a word of two only.

Sabachthani. Some, says the editor of Labbe, place the accent on the antepenultimate syllable of this word, and others on the penultimate; this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

Sabaoth. This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables, by keeping the *a* and *o* separate and distinct. This, it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas and a perversion of the sense.

Satan. There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but more about the first. This is acknowledged to be short; and this has induced those critics who have great knowledge of Latin, and very little of

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their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction, for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables, with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself (see Introduction, page xxiii. *Cato* and *Plato* are instances where we make the vowel *a* long in English, when it is short in Latin; and *caligo* and *cogito*, where we make the *a* and *o* short in English, when it is long in Latin. Thus a word of two syllables, with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato*, with the first vowel long: if this word happens to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good reason for shortening the first syllable of the English word, as in *magic*, *placid*, *tepid*, &c., though we violate this rule in the pronunciation of the Latin words *caligo*, *cogito*, &c., which, according to this analogy, ought to be *cale-i-go*, *coge-i-to*, &c.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent; but this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation, which is so agreeable to the analogy of our own language, and which is at the same time so much more pleasing to the ear. See Principles prefixed to

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the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.

Siloa. This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is grecised by Σιλωὰ; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

> ——————Or if Sion hill
> Delight thee more, or *Siloa*'s brook that flow'd
> Fast by the oracle of God———

If criticism ought not to overturn settled usages; surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that if the accent be on it, it should be short. See Rules prefixed to the Greek and Latin Proper Names, rule 21.

Sinai. If we pronounce this word after the Hebrew, it is three syllables; if after the Greek Σινᾶ, but two only. Labbe adopts the former pronunciation, but general usage seems to prefer the latter; and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek:

> Sing, heav'nly muse! that on the secret top
> Of Oreb or of *Sinai* didst inspire
> That shepherd———

> God, from the mount of *Sinai*, whose gray top
> Shall tremble, he descending, will himself
> In thunder, lightning, and loud trumpets' sound,
> Ordain them laws.
>
> PAR. LOST. b. XII. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his Paradise Lost, where this word is used; and as he has made the same letters a diphthong in *Asmadai*, it is highly probable he judged this the true pronunciation.

Zabulon. Notwithstanding, says the editor of Labbe, this word in Greek, Ζαβουλών, has the penultimate long, in our churches we every where hear it pronounced with the acute on the antepenultimate. Those who thus pronounce it plead, that in Hebrew the penultimate vowel is short: but in the word *Zorobabel*, Ζοροβάβελ, they follow a different rule; for though the penultimate in Hebrew is long, they pronounce it with their own favourite antepenultimate accent.

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Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent, and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling the pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction, which a knowledge of languages gives them above the vulgar, and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between the ancient languages and our own, to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek Εμμανουήλ, Σαμουὴλ, Λεμουὴλ; but *Elishua*, *Esdrelon*, *Gederah*, must have the accent on the penultimate, because the Greek words into which they are translated, Ἐλισουὲ, Ἐσδρηλὼμ, Γάδηρα, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must intreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society, who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to these the author wishes to stand or fall.

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OBSERVATIONS

ON THE

GREEK and LATIN

ACCENT and QUANTITY;

WITH

SOME PROBABLE CONJECTURES ON THE METHOD

OF FREEING THEM FROM

THE OBSCURITY AND CONTRADICTION

IN WHICH THEY ARE INVOLVED,

BOTH BY THE ANCIENTS AND MODERNS.

" Nullius addictus jurare in verba magistri." HOR.

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AFTER the many learned pens which have been employed on the subject of the following Observations, the author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that when the nature of the human voice forms so great a part of the inquiry into accent and quantity, that its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject *, one would be led to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the author, at least, brings something new into the inquiry; and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

It may, perhaps, be necessary to observe, that the author does not enter into the question of the authenticity of the Greek accents, which he thinks has been demonstrated by Primatt, Forster, and the late author of an Essay on the Greek and Latin Prosodies: his principal aim is, to show the nature of the acute and grave accents, and the compatibility of both with either long or short quantity.

* The only exception to this general assertion is Mr. Steele, the author of *Prosodia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own; and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable; but no farther useful than to show the impossibility of it by the very method he has taken to explain it. For it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians: and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him.

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OBSERVATIONS

ON THE

GREEK and LATIN ACCENT, &c.

I. IN order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language: and as quantity is supposed by some to regulate the accent in English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels; or as some are pleased to term them, syllables.

II. In English, then, we have no conception of quantity arising from any thing but the nature of the vowels, as they are pronounced long or short: whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonants. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* is long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels: and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

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III. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero* is long, though unaccented; and the *i* short, though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cónclave*, *réconcile*, *chámomile*, and the substantives *cónfine*, *pérfume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend that the acute accent and long quantity are inseparable call the first vowels of these words long, if they please; but to those who make their ear and not their eye the judge of quantity—when compared with the last vowels, they will always be esteemed short.

IV. The next object of inquiry is, what is the nature of English Accent. Mr. Sheridan *, with his usual decision, tells us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the Bellman repeats his verses, the Crier pronounces his advertisement, or the Clerk of a Church gives out the psalm, we hear

* The term (accent) with us has no reference to inflexions of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest. Lectures on Elocution, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours (says Mr. Sheridan), let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients. Art of Reading, page 75.

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an *ictus* or accentual force upon the several accented syllables which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said of a bad reader; but still it is singing, and therefore essentially different from speaking; for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression; so that when we are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest *.

V. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers,) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recita-

* It is not denied that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not*. But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.

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tive is just as much singing as what is called air, or any other species of musical composition.

VI. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low by distinct intervals, as the following straight lines to the eye; — — — — the other slides upwards or downwards as the following oblique lines; nor is the one more different to the eye than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example: for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line: for the moment the straight line of sound, or the monotone is adopted, we hear something essentially distinct from speaking.

VII. The English accent, therefore, is an elevation of voice; whether we consider it in words pronounced singly, or compared with the other words or syllables. Considered singly, it rises from a lower to a higher tone in the question *Nó?* which may therefore be called the acute accent, and falls from a higher to a lower tone in the answer *Nò*, and may therefore be called the grave. When compared with the preceding and succeeding words or syllables, it is louder and higher than the preceding, and louder and lower than the succeeding syllables in the question, *Satisfáctorily* did he say? and both louder and higher than either the preceding or suc-

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ceding syllables in the answer—He said *satisfàctorily*. Those who wish to see this explained more at large may consult Elements of Elocution, vol. i. page 112; or Melody of Speaking Delineated, page 7.

VIII. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately—when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone; that is, as if words were always pronounced with one inflexion of voice, and as if there were no difference, with respect to the nature of the accent, whether the word is in an affirmation or a question, in one part of the sentence or in another; when nothing can be more palpable to a correct ear than that the accents of the word *voluntary* in the following sentences, are essentially different:

His resignation was *voluntary*.

He made a *voluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables: and in the second, it is louder and lower than the rest. The same may be observed of the following question:

Was his resignation *voluntary* or *involuntary?*

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables; and in the word *involuntary*, it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

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IX. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accent differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland,) what shall we think of his telling us, that in England we pronounce the word *majesty* * with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence, as,

He spoke against the king's *majesty*.

and louder and lower than the two last, when it is the last accented word but one in a sentence, as,

He spoke against the *majesty* of the king.

or when it is the last word in asking a question, beginning with a verb, as,

Did he dare to speak against the king's *majesty*?

X. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to drawl out every syllable to a greater length than the English: and that in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, "Is this picture of his *majesty*?" or

* Essay on Accent and Quantity, 2d edit. page 48.

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whether it ends an affirmative sentence, as, "This "is the picture of his *majesty*." And it is in the prevalence of this pronunciation, namely, that of ending the word with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

XI. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next enquire into the nature of the accent and quantity of the ancients.

XII. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession, are supposed naturally to require. Now vowels were said to be either long by nature, or long by position. Those long by nature * were such as were long, though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as is every *u* in the word *tumulus*. Those vowels which were long by position, were such as were succeeded by two or more consonants; as the first *o* in *sponsor*: if the long quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short: then the *a* in *māter* and *păter* † must have been pro-

* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by *nature*, and those long vowels which come before single consonants should have been called long by custom: since it was nothing but custom made the vowel *e* in *decus* (honor) short, and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

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nounced like our *a* in *paper* and *matter:* and those vowels which were long by position, as the *a* in *Bācchus* and *cāmpus* must have been sounded by the ancients as we hear them in the words *bake* and *came*.

XIII. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

XIV. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed? Dr. Gally tells us, the reason of this is, "that the vowel being the most essential "part of the syllable, the voice hastens to seize it; "and in order to do this, it slurs over all the con- "sonants that are placed before it, so that the voice "suffers little or no delay. But the case of the "consonant that follows is not the same: it cannot "be slurred over, but must be pronounced full and "distinct, otherwise it would run into and be con- "founded with the following syllable. By this "mean the voice is delayed more in the latter, than "in the former part of the syllable, and 'ορ' is "longer than ϛρο, and ην longer than Σπλη."

I must own myself at a loss to conceive the force of this reasoning: I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel; nor can I conceive, why the latter consonants of a syllable may not be pronounced as rapidly as the former, without

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running the former syllable into the latter, and thus confounding them together, since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it; but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

XV. In the first place, then, in words of more than one syllable, but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as belonging to the *succeeding* vowel, and, according to Dr. Gally, must be hurried over, that the voice may seize its favourite letter: but as one consonant does not naturally produce long quantity, where is the delay, if the other consonants are hurried over? and consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

XVI. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *castrametor?* &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*; but if we make the preceding vowel long, as in *case*, and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin Grammarians, carry the consonants to the succeeding syllable, we find these consonants pronounced exactly in the same

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manner: and this leads us to suppose that double consonants were the signs only, and not the efficients of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what *we* call long quantity: a lengthening of the sound by pronouncing the vowel open; as if we were to pronounce the *a* long in *mater*, by sounding it as if written *mayter*; and the same letter short in *pater*, as if it were written *patter* *.

XVII. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues; an analogy which makes the vowel long before one consonant, and short before more than one.

XVIII. If, however, the quantity of the ancients lay only in the vowel which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long,

"Fulgura *nec* diri toties arsere cometæ."

This word must have been pronounced as if written

* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels, as they are called; that is, such as come before a mute and a liquid; as the first *a* in *patria*, the *e* in *refluo*, &c.; as in these words the vowel preceding the mute and liquid are either long or short, as the writer or speaker pleases to make them; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants? and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables? The utter impossibility of conceiving this to have been the case, renders it highly probable that the long or short quantity lay only in the vowel.

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neek; just as differently as the words *proper*, *of*, and *mankind*, in the line of Pope,

"The proper study of mankind is man;"

and as if written,

The *propeer* study *ove mane-kind* is man.

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule—

"Finalem cæsura brevem producere gaudet"—

which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them; and at the strange variety and ambiguity to the ear this difference must occasion!

XIX. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

XX. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable: but so loose and indefinite are many of their expressions; so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Heninius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaelis, Melancthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different. The only thing they seem to

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agree in is, that the acute accent always raises the syllable on which it is placed, higher than any other in the word *. This is certainly true, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last word but one, or where it is at the end of a question when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word.

XXI. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed? † If the acute accent signifies an elevation of voice, this, with respect to words of one syllable, must mean elevated above some other word either preceding or succeeding; since elevation is a mere comparative word: but this is not once mentioned by them: if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the rising inflexion or upward slide; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word: as when we begin a syllable low, and slide it higher; or begin it high, and slide it lower, it may be said to be acute,

* Thus Priscian. "In unaquaque parte orationis *arsis* & *thesis* sunt "velut in hac parte *natura:* ut quando dico *natu*, elevatur vox et est "*arsis* in *tu:* quando vero *ra* deprimitur vox et est *thesis*." Any one would conclude from this description of the raising and falling of the voice upon this word, that it could only be pronounced one way, and that as at the end of an affirmative sentence; as Lucretius wrote a book, *De Rerum Natura*, and that it was never pronounced as in the sentence, Lucretius wrote a book, *De Natura Rerum*. But here it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tu* is louder and higher than the last; and in the second it is louder and lower than the last: and this confounding of loud with high, and soft with low, seems to be the great stumbling block, both of ancients and moderns.

† Ea vero quæ sunt syllabæ unius erunt acuta aut flexa; ne sit aliqua vox sine acuta. Quinct. lib. 1. c. 5.

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or grave of itself; that is, when it is pronounced alone, and independent of other words.

XXII. It was a canon in the prosody of the Greeks and Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave: but if this be so, what are we to think of those numerous monosyllables, and the final syllables of those dissyllables that we see marked with the grave accent? as Μὲν, πρὸ σὺν, Θεὸς Ανὴρ, κ. τ. λ. Why these words, says Mr. Forster, whatever Dr. Galley may conceive, had certainly their elevation on the last syllable: and this opinion of Mr. Forster's is supported by some of the most respectable authorities.

XXIII. With respect to the power of the accent in both the Greek and Latin languages, nothing can be better established by the ancient Grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster * and the Author of Observations on the

* But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

" Notwithstanding the reluctance of Vossius, Henninius, and thou-
" sands after them, to admit the acute as compatible with a short time;
" if I could have them near me with a flute in my hand, or rather
" with an organ before us, I would engage to convince them of the
" consistency of these two. I would take any two keys next to each
" other, one of which would consequently give a sound lower than the
" other: suppose the words ἄειδε before us, or ἄρουραν; both which
" words Vossius would circumflex on the penultimate, instead of giv-
" ing an acute to the first according to our present marks: I would,
" conformably to these marks, just touch the higher key for the initial
" ἄ, and take my finger off immediately; and then touch the lower
" key on which I would dwell longer than I did on the higher, and
" that would give me a grave with a long time for the syllable ει; the
" same lower key I would just touch again, and instantly leave it,
" which would give me a grave with a short time for δε: ἄειδε. Now
" if this can be done on a wind-instrument within the narrow compass
" of two notes, it may be done by the organs of human speech, which

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Greek and Latin Prosodies; though as strenuously denied by Dr. Galley *, Isaac Vossius, and Hennius; and these last seem to have been persuaded of the inseparable concomitancy of the acute accent and long quantity, from the impossibility they supposed there was of separating them in any language: but if we make our ears and not our eyes judges of quantity, can any thing be more palpable than the short quantity of the accented syllables of *próselyte*, *ánodyne*, *tríbune*, and *ínmate*; and the long quantity of the final syllables of these words? and when we pronounce the Greek and Latin words, σφάλλω *ambo*; ἄμφω *fallo*, nothing can be more evident than

" are of the nature of a wind-instrument, in ordinary pronunciation. " For the sounds of our voice in common speech differ from those of " such musical instruments, not in *quality*, but in arithmetical discrete " quantity or number only, as hath been observed before, and is con- " firmed by the decisive judgment of that nice and discerning critic " Dionysius of Halicarnassus. Here then is, to demonstration, an " acute tone consistent with a short time, and a grave tone with a long " one." P. 342. 343. To this I may add the observation made by the author of the Essay on the Harmony of Language. " Strange it " seems, that the author of this passage should maintain an opinion so " contrary to truth, so repugnant to his own purpose, so belied by " daily and hourly experience, as that the union of the acute tone " with a short quantity seldom occurs in English pronunciation, and " is hardly practicable by an English voice." And still more strange, I may add, is it, that these two authors should not see that the experiment, which is called a demonstration, has nothing to do with the point in question. Let it once be allowed that the Greeks and Romans sung their language instead of speaking it, and then the acute or grave accent with long or short quantity are perfectly reconcileable; but it is not about musical but speaking tones that we inquire. And though the authority of Dionysius, of Halicarnassus, is cited for the nature of the speaking voice as distinct, in degree only and not in kind, from singing, I boldly assert that this is not matter of authority, but of experiment; and that singing and speaking are as distinct as motion and rest. It is true some motion may be so slow as not to be perceived, but then it is to be considered as rest: as a curve may approach so near to a right line as not to be distinguishable from it; but in these cases where the senses and not the understanding are addressed, things are to be estimated for just what the senses value them at. De non apparentibus & de non existentibus eadem est ratio.

* If the acute accent or stress, as Dr. Galley calls it, made the short syllable long, what becomes of the metre of verse? How will he scan Arma virumque cano?

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the long quantity of the final vowel, though without the accent, and the short quantity of the initial and accented syllable.

XXIV. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting; if it did not mean that the preceding vowel was to lengthen its sound; as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates,) I have no conception what it meant; for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *banter*, have to our ears the first syllable equally short: the same may be observed of *senate*, *seminary*, *sentence*, and *sentiment;* and if, as an ingenious inquirer * into this subject has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c. such a pronunciation must necessarily augment the number of syllables, as if written *calelidus*, *falelo*, &c.; and is therefore contrary to all the rules of ancient prosody; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *sentiment*.

XXV. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of Elements of Criticism † should go so far as to assert that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin critics were utterly ignorant of the nature of their own language: and every admirer of those ex-

* Essay upon the Harmony of Language, p. 228, 233. Robson, 1774.

† Elements of Criticism, Vol. II., page 106. See also the Essay upon the Harmony of Language, page 234.

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agree in is, that the acute accent always raises the syllable on which it is placed, higher than any other in the word *. This is certainly true, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last word but one, or where it is at the end of a question when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word.

XXI. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed? † If the acute accent signifies an elevation of voice, this, with respect to words of one syllable, must mean elevated above some other word either preceding or succeeding; since elevation is a mere comparative word: but this is not once mentioned by them: if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the rising inflexion or upward slide; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word: as when we begin a syllable low, and slide it higher; or begin it high, and slide it lower, it may be said to be acute,

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" other: suppose the words ἄνδρα before us, or ἄρουραν; both which
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" conformably to these marks, just touch the higher key for the initial
" ἄ, and take my finger off immediately; and then touch the lower
" key on which I would dwell longer than I did on the higher, and
" that would give me a grave with a long time for the syllable ας; the
" same lower key I would just touch again, and instantly leave it,
" which would give me a grave with a short time for δα: ἄνδα. Now
" if this can be done on a wind-instrument within the narrow compass
" of two notes, it may be done by the organs of human speech, which

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cellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quinctilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse both by accent and quantity, in the manner they have prescribed, and see what such a trial will produce.

XXVI. By quantity, let us suppose the vowel lengthened to express the long quantity, and by the acute accent, the rising inflexion as explained above.

Tityre tú pátulæ récubans súb tégmine fági
Sylvéstrem ténui músam meditáris avéna.

Tītўrĕ tū pătŭlāe rĕcŭbāns sūb tēgmĭnĕ fāgī,
Sўlvēstrēm tĕnŭī mūsām mĕdĭtārĭs ăvēnā.

Teétyre toó pátulee récubanes soób teégmine fági,
Seelveéstreem ténui moósame meditáris avéna.

Μῆνιν ἄειδε Θεὰ, Πηληϊάδεω Αχιλῆος
Οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε ἔθηκη.

Μῆνῐ̆ν ᾰ̄ēῐ̄dĕ̆ ϑĕ̆ᾱ̀ Πῆλῆῐ̄ᾰ̆dĕω̄ ᾽Αχῐ̆λῆος
Οὐλŏμĕ̆νῆν ἣ μῡρῐ̆ ᾰχ̄ᾱ̄ῐ̄οῖς ᾰ̄λγĕ̆ ἔθῆκῆ.

Mêan-in á-eye-de The-ày Pea-lea-e-á-dyo A-kil-lêa-ose
Ow-lom-mén-een heè moo-ré a-kay-oês áil-ge éth-ee-kee.

XXVII. Now there are but four possible ways of pronouncing these verses without going into a perfect song*: One is to pronounce the accented syllable with the falling inflexion, and the unaccented

* This I may be bold to say is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us that the ancients did observe the distinction of accents by an elevation and depression of voice, but the manner in which they did it, must remain for ever a secret to us; for, with the living tongue, perished the tones also; which we in vain endeavour to seek for in their visible marks. Lect. on Elocution, 4to. edit. page 39. From these and similar observations in many of our writers one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

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syllable with the same inflexion in a lower tone; which is the way we pronounce our own words when we give them the accent with the falling inflexion: the second is to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone; which we never hear in our own language: the third is, to pronounce the accented syllable with the falling in-inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes but the first and last do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex; but the last, by doing this, gives us the strongest reason to suppose, that the Greek and Latin acute accent was the rising inflexion, and the grave the falling inflexion, in a lower tone:

XXVIII. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans*: but when we consider the monotony of the Scotch, Welch, and Irish, why should we wonder that other nations should be as monotonous. Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue. For

* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance.

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as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would *.

XXIX. I am supported in this conjecture, notwithstanding all the fine things † the antients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the

* If we enquire into the reason why our own pronunciation of Latin verse is much more varied than that which I suppose was the pronunciation of the ancients, it will be easily perceived to arise from the different inflexions of voice adopted on some of the words. Thus in the line———

Sylvèstrem ténui mùsam meditâris avèna.

The first, third, and last words have the last unaccented syllables lower than the accented syllable, and the second and fourth words have the last unaccented syllables higher than the accented syllable: this is in direct opposition to the Greek and Latin prosody; but from this arises the variety.

† The Græcian sage (says Dr. Burney) according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these "characters," says he, "they have all been weakened; the system of "philosophy has been contracted; ideas have failed in poetry, and "force and energy in song. Truth no longer subsists among man-"kind: the philosopher speaks not at present through the medium of "poetry; nor is poetry heard any more through the vehicle of me-"lody." "Now to my apprehension," says Dr. Burney, "the re-"verse of all this is exactly true: for by being separated, each of "these professions receives a degree of cultivation, which fortifies "and renders it more powerful, if not more illustrious. The music "of ancient philosophers, and the philosophy of modern musicians, "I take to be pretty equal in excellence."- Hist. of Music, vol. 1, page 162. Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school boy concluding his theme.

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cleareſt testimonies of antiquity, it has, by Dr. Galley * and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the antients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables; or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the antients was really the rising inflexion, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clue, it will be impossible to do in the antient languages; and even with it, we must be astonished they had but one circumflex, since it is just as easy to fall and raise the voice upon the same syllable, as to raise and fall it †.

XXX. But our wonder at these peculiarities of the Greek and Latin languages will cease, when we turn our thoughts to the dramatic performances of the people who spoke these languages. Can any thing astonish us more than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told that sometimes one actor gesticulated while another

* Dissertation against Greek accents, page 53.

† To add to our astonishment that the Greek and Latin languages had but one circumflex, what can be more wonderful than that among so many of the antients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a single word! Our modern books of Elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to-day?*

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recited a speech; and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied their performances by dancing *. That the actors wore masks lined with brass to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other, and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the antients, picked up here and there; but are brought to us by the general and united voice of all antiquity; and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

XXXI. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries, which seem to have stared them full in the face without their perceiving it. But is there any thing more common than to find not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton; who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: Ab illis vero scriptoribus etsi plurima ingeniose atque erudite disputata sint, nonnulla tamen deesse, multa dubiè, quædam etiam falso posita animadverti; idque hac in causa acci-

* Hence the old tragedians Thespis, Pratinas, Cratinas, and Phrynicus, according to Athenæus, bore the name of dancers, Ορχηστικοι, because they used so much dancing in their choruses.

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disse, quod in cæteris plerisque solet, ut mortalium nemini detur rem invenisse simul & perfecisse. *De Lat. Lit. Pronun.*

XXXII. That singing a part in a tragedy ſhould seem so unnatural * to us, arises chiefly from our

* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiciently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture, and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

"At the end of a Greek edition of the astronomical poet, Aratus, "called Phænomena," says Dr. Burney, "and their Scholia published "at Oxford in 1762; the anonymous editor, supposed to be Dr. John "Fell, among several other pieces, has enriched the volume with three "hymns which he supposed to have been written by a Greek poet, "called Dionysius; of which the first is addressed to the Muse, Cal- "liope, the second to Apollo, and the third to Nemesis; and these "hymns are accompanied with the notes of ancient music to which "they used to be sung."

"I know not whether justice has been done to these melodies; all "I can say is, that no pains have been spared to place them in the "clearest and most favourable point of view: and yet, with all the "advantages of modern notes and modern measures, if I had been "told that they came from the Cherokees or the Hottentots, I should "not have been surprised at their excellence. There is music which "all mankind, in civilized countries, would allow to be good: but "these fragments are certainly not of that sort: for, with all the light "that can be thrown upon them, they have still but a rude and in- "elegant appearance, and seem wholly unworthy of so ingenious, re- "fined, and sentimental a people as the Greeks, especially if we sub- "scribe to the high antiquity that has been given to two of the hymns, "which makes them productions of that period of time when arts "and sciences were arrived in Greece at the highest point of perfec- "tion."

"I have tried them in every key and in every measure that the feet "of the verses would allow; and as it has been the opinion of some, "that the Greek scale and music should be read Hebrew-wise, I have "even inverted the order of the notes, but without being able to "augment their grace and elegance. The most charitable supposition "that can be admitted concerning them is, that the Greek language "being itself accentuated and sonorous, wanted less assistance from "musical refinements than one that was more harsh and rough, and "music being still a slave to poetry, and wholly governed by its feet,

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being so little accustomed to it. Singing in the pulpit seems to the full as extraordinary; and yet this song was so powerful about a century or two ago, and later in Scotland *, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

——— take the prison'd soul,
And lap it in Elysium ———

XXXIII. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy; which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call,

" derived all its merit and effects from the excellence of the verse and " sweetness of the voice that sung, or rather recited it. For melli- " fluous and affecting voices, nature bestows from time to time on " some gifted mortals in all the habitable regions of the earth; and " even the natural effusions of these must ever have been heard with " delight. But *as music*, there needs no other proof of the poverty " of ancient melody, than its being confined to long and short sylla- " bles. We have some airs of the most graceful and pleasing kind, which " will suit no arrangement of syllables to be found in any poetical " numbers, ancient or modern; and which it is impossible to express " by mere syllables in any language with which I am at all acquain- " ted."

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never disrelished, till the ear has been sufficiently disciplined to discover the hidden melody which is still essential to the most complicated and elaborate harmony.

* The Rev. Mr. Whitefield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural manner of speaking was looked upon at first as a great defect. He wanted, they said, the holy tone.

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the more natural manner. This drawling, undulating pronunciation is, what the actors generally burlesque by repeating the line

Tum ti tum ti, tum ti tum ti tum ti.

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation *.

XXXIV. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely speaking, and essentially different from singing—if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they pronounced by accent and quantity at the same time; for though we can sufficiently conceive that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify*, *specify*, *elbow*, *inmate*, &c. yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

XXXV. But as the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the antients being always higher than either the preceding or succeeding syllables; and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables; there must certainly be a wide difference between our pronunciation and theirs.

* This cant, which though disgustful now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation, in which, heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—The Art of delivering Written Language, page 73.

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Let us, however, explain the Greek and Latin accent as we will; let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent *.

XXXVI. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars † as appear to us trifling and imaginary; and at the same time neglect things which appear to us so essential: that they should be so dark, and sometimes so contradictory, in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of

* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (horresco referens) their ignorance of the principles of human speech.

† Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis ϱ literæ vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari. Ad. Meker. de vet. & rect. Pron. Ling. Græcæ, page 14.

It is an observation of Chambers, author of the Cyclopædia, that nonsense sounds worse in English than in any other language: let us try the experiment by translating the above passage. Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter r, and by observing the sound they gave it, to imitate as much as was necessary the manner of pronouncing it.

To which we may add that wise remark of one of the ancients mentioned by Longinus, that music arose from observing the strokes of the smiths' hammers upon the anvil.

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *Theátre* or *conquést* with the accent on the second syllable, would not escape better than the Roman.

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each;—is this more wonderful than that Mr. Sheridan *, who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable and not a higher? Certainly not. But as this same Mr. Sheridan, in his Art of Reading, has excellently observed, that our perception of Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling; so it may be observed, that the confusion and obscurity which reign among all our writers on accent and quantity, seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high and soft for low, contrary to the clearest definitions of each †.

* "The Scotchman utters the first syllable of *battle, borrow, habit,* "in a middle note, dwelling on the vowel; and the second with a sud- "den elevation of the voice, and short: as *bā-tle, bāu-rŏ, hā-bit.* The "Englishman utters both syllables, without any perceptible change of "tone, and in equal time, as *bat'tle, bor'row, hab'it.*" Art of Reading, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman: and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflexion with them which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See Elements of Elocution, Vol. 2d, at the beginning.

† Nothing is more fallacious than that perception we seem to have, of the sound of words being expreſſive of the ideas, and becoming, as Pope calls it, *an echo to the sense.* This coincidence, as Dr. Johnson observes in one of his Ramblers, seldom exists any where but in the imagination of the reader. We have a remarkable instance of this in Abbé du Bos: who tells us that Pasquier, attempting to prove that the French tongue is as susceptible as the Latin of fine touches of poetry, gives us several mimic phrases of the French poets, but that the examples produced by him are alone sufficient to refute his proposition. To the same fanciful source we may trace the aversion the Greeks had to end any of their words with the letter *m:* the dislike the Romans had to pronounce this letter when final, if a vowel began the next word, and their disinclination to placing the acute accent on the last syllable.

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XXXVII. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a notation of speaking sounds is adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction that the antients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the opprobrium & crux grammaticorum, the reproach and torment of grammarians.

THE END.

ERRATUM.

Page 150, line 28th, for, " This word must have been pronounced," omit *This word*, and read " must necessarily have been pronounced."

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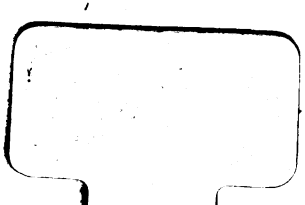

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